# THE ART-UNION,

## MONTHLY JOURNAL OF THE FINE ARTS,

### THE ARTS DECORATIVE AND ORNAMENTAL,

*&c.*

No. 64. LONDON: APRIL 1, 1844. PRICE 1*s.*


ROYAL COMMISSION OF FINE ARTS.
Whitehall, March 28, 1844.

Her Majesty's Commissioners hereby give notice:—

1. That Works of Art intended for exhibition according to the notices published in May and July, 1843, are to be sent to Westminster Hall between the hours of Ten and Five on any day, Sunday excepted, from the 1st to the 8th of June next (inclusive), when agents will be in attendance to receive them; but no work will be received after Saturday, the 8th of June.

2. Each exhibitor is required to send, together with his work, a letter containing his name and address, and stating the number, if more than one, of the specimens sent by him, with such descriptions of the designs, materials, or modes of execution as may be intended for publication, subject to the approval of the Commissioners.

3. No ornamental frames to cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

4. The artists or their agents may attend to examine the works sent by them, and to restretch such drawings or paintings as may have been detached from their stretching-frames, and rolled for the convenience of carriage.

5. No work will be allowed to be retouched after having been received except to repair an injury occasioned by accident, and then only by the artist himself.

6. Every possible care will be taken of the works sent, but in case of injury or loss the Commissioners will not be responsible.

7. Catalogues of the Exhibition will be published.

By command of the Commissioners,
C. L. EASTLAKE, Secretary.

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ROYAL ACADEMY of ARTS, TRAFALGAR-SQUARE.—NOTICE TO ARTISTS.—All Works of Painting, Sculpture, or Architecture, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 8th, or by Six o'clock in the Evening of TUESDAY, the 9th of APRIL next, after which time no work can possibly be received; nor can any works be received which have already been publicly exhibited.

Of all Works of Painting, Sculpture, or Architecture, described as the *joint* performance of *several* artists, the first mentioned in the description will alone be entitled to a ticket of admission to the Exhibition.

The other Regulations necessary to be observed may be obtained at the Royal Academy.

HENRY HOWARD, R.A., Sec.

Every possible care will be taken of Works sent for Exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss: nor can it undertake to pay the carriage of any package which may be forwarded by carriers.

Pictures and Drawings will be received on the South side of the building, and Sculpture on the North.

The prices of Works to be disposed of may be communicated to the Secretary.

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BRITISH INSTITUTION, PALL-MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN daily from Ten in the Morning until Five in the Evening.

Admittance, 1*s.* Catalogue, 1*s.*

WILLIAM BARNARD, Keeper.

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ROYAL MANCHESTER INSTITUTION.—EXHIBITION of MODERN PAINTINGS, ENGRAVINGS, and WORKS of ART.—The ensuing EXHIBITION will take place in the Summer, and will be opened to the public on WHIT-MONDAY, MAY 27. Artists in London and the neighbourhood are referred to Mr. JOSEPH GREEN, of Charles-street, Middlesex Hospital; and it is requested that all works intended for exhibition may arrive at the Institution not later than Thursday, May 16.

No carriage expenses will be paid by the Institution, except on works from those artists to whom the Exhibition Circular has previously been forwarded.

T. W. WINSTANLEY, Hon. Sec.

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SOCIETY OF BRITISH ARTISTS, Suffolk-street, Pall-mall East.

The TWENTY-FIRST ANNUAL EXHIBITION is NOW OPEN Daily from Nine till Dusk. Admittance, One Shilling; Catalogues, One Shilling.

EDWARD HASSELL, Secretary.

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SOCIETY OF IRISH ARTISTS.—Notice to Exhibitors.—The SECOND ANNUAL EXHIBITION, containing works of Painting, Sculpture, and Architecture, will open on THURSDAY, the 2nd of MAY, 1844. All works intended for Exhibition must be sent to the Royal Irish Institution, College-street, Dublin, on or before Thursday, the 25th of April, which will be the last day for receiving works.

By order,
M. ANGELO HAYES, Secretary,
Military Painter in Ordinary to the Lord Lieutenant.

The works only of Artists or Amateurs resident in Ireland are admissible.—Royal Irish Institution.

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THE VIRGIN WITH THE PASSION FLOWER. Published for the Benefit of the Northampton Infirmary. Engraved by BRIDOUX of Paris, from a Drawing by the Lady MARIANNE ALFORD. Proofs, before all letters, India, £5 5*s.*; India Proofs, with artists' names, £4 4*s.*; Plain Proofs, with artists' names, £3 3*s.*; India Proofs, with Title, £2 2*s.*; Plain Proofs, £1 11*s.* 6*d.*; India Paper Prints, £1 1*s.*; Prints, 15*s.*

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"We cannot too highly admire these most graceful designs, nor too strongly recommend them to the notice of those who practise ornamental Art."—Art-Union.

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A WOOD-ENGRAVER of established reputation, and fully occupied, wishes to obtain an "out-door Apprentice," with whom a moderate premium will be required. He will receive continual attention, and the best instruction on the soundest principles. Apply by letter, to A. B. C., ART-UNION Office, 132, Fleet-street.

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A LADY wishes to Board, for a limited period, in the family of an Artist of established ability and reputation, from whom she may receive instruction in the art in which she has already made some progress. A letter addressed F. S. A., ART-UNION Office, Fleet-street, may lead to further correspondence.

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A TREATISE ON PAINTING. In Four Parts. Illustrated by One Hundred and Thirty Etchings from celebrated Pictures of the Italian, Venetian, Flemish, Dutch, and English Schools; and Wood Cuts. By JOHN BURNET, F.R.S.

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Just published, price Two Shillings,

INSTRUCTIONS for the PRACTICE of FRESCO PAINTING, as given in the Reports of the Commissioners of the Fine Arts, compiled and arranged by W. WINSOR and H. C. NEWTON, Artists' Colour-makers to the Queen, &c.

In this little work is gathered from the best authorities, ancient and modern, all desirable information on the subject of Fresco Painting, under the following heads:—The Cartoon—The Selection of Lime—Causticity of the Lime—Slaking and Seasoning the Lime—Walls—Preparing the Walls—Colours—Implements—The Process of Painting—Qualities of Execution—Retouching—Moveable Frescoes—The Removal of Frescoes—On Cleaning Frescoes.

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Just published, No.I.,

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Prospectuses may be had, and subscribers' names will be received, and the drawings may be seen, at Mr. G. P. Harding's, 69, Hercules-buildings, Lambeth.

Subscribers' names will also be received at Messrs. P. and D. Colnaghi and Co.'s, Pall-mall East; Mr. Smith's, printseller, Lisle-street, Leicester-square; Mr. Holloway's, printseller, 25, Bedford-street, Covent-garden; and at T. G. Stevenson's, 87, Princes-street, Edinburgh.

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HOSPITAL FOR CONSUMPTION AND DISEASES OF THE CHEST, near the Royal Hospital, Chelsea, and 20, Great Marlborough-street.

The Committee of Management have high satisfaction in announcing to the Friends and Patrons of this valuable Institution, that a

GRAND FANCY BAZAAR,

In Aid of the BUILDING FUND, will be held early in JUNE next, under the ESPECIAL PATRONAGE of HER MOST GRACIOUS MAJESTY THE QUEEN, HER MAJESTY THE QUEEN DOWAGER,

and of numerous Royal and Noble Patronesses (a list of whom will forthwith be published), on which occasion HIS ROYAL HIGHNESS THE PRINCE ALBERT will LAY THE FIRST STONE of the NEW HOSPITAL to be erected at Brompton.

The FANCY BAZAAR will, by permission of the Governor, be held in the Hall and Gardens of the of the ROYAL HOSPITAL, CHELSEA.

The Committee earnestly call on a generous and benevolent public, to whom an appeal on behalf of suffering humanity is never made in vain, to assist in carrying out the merciful design so auspiciously commenced, by preparing such articles of useful and ornamental work as may be considered suitable for the occasion.

Ladies living at a distance from the Metropolis who may desire to aid so excellent a cause, but who cannot personally attend the Bazaar, are respectfully entreated to forward donations of Work, Paintings, Drawings, Music, and other articles, or pecuniary aid, to Philip Rose, Esq., Hon. Sec., 22, Hans-place, Sloane-street, by whom their receipt will be thankfully acknowledged.

Further particulars will be shortly announced. In the meantime all information respecting the Charity may be obtained of the Secretary, or any member of the Committee, who will also receive donations.

Subscriptions and donations will be received by the Treasurer, John Labouchere, Esq., Birchin-lane; by Messrs. Barclay and Co.; Cocks, Biddulph, and Co.; Coutts and Co.; Drummond and Co.; Glyn, Hallifax, and Co.; Hankeys and Co.; Herries, Farquhar, and Co.; Ransom and Co.; Williams, Deacon, and Co.; and by Messrs. Hatchard, Piccadilly; and Messrs. Nisbet and Co., Berners-street, Oxford-street.

PHILIP ROSE, Hon. Sec.
OSBORN P. CROSS, Sec.

20, Great Marlborough-street, March 14, 1844.

# THE ART-UNION.

LONDON, APRIL 1, 1844.

## MERCANTILE VALUE OF THE FINE ARTS.

### NO. III. — LAMPS, CANDELABRA, AND CHANDELIERS.

ALTHOUGH no articles of ancient manufacture are more common in our museums than lamps, there are none that display magnificence or even much elegance in their construction of earlier date than the age of the Roman empire. In the collections made from Herculaneum and Pompeii lamps are remarkably abundant, and, though some exhibit exquisite workmanship, they are not equally remarkable for taste in the designs, which are more frequently remarkable for their whimsical variety than for purity of conception. An object which has justly excited much attention among modern lampmakers seems to have been quite disregarded by the ancients—we mean the examination and comparison of different combustible substances to determine which would afford the purer light; nor do they seem to have possessed any mechanical contrivance for so regulating the combustion as to produce a steady flame. According to Herodotus and Pliny, the Egyptian lamps were simply plain vessels of oil, generally castor-oil, furnished with a wick of tow or coarse flax; and we find no trace of any attempt being made to improve on this rude contrivance during the flourishing age of the Pharaohs. On examining the lamps of Herculaneum and Pompeii, beautiful as some of the patterns were, it is clear that the light which they gave must have been weak, flickering, and unsteady, little, if at all, superior to the common street-lamps of the bygone generation, with which, indeed, they are identical in principle. The most common lamp was of a circular form, with a handle at one point, and a nozzle like the spout of a teapot at the other extreme, in which the aperture for the wick was placed. The circular centre was the receptacle for oil. Repre-

sentations of these lamps, carried by slaves, are common on the frescoes both of Herculaneum and Pompeii; they are invariably used by the *cubiculares*, or slaves who attended the bed-chamber, and appear to have given "a dim mysterious light," to which Martial more than once alludes in his epigrams. The wick was merely a few twisted threads drawn through a hole in the upper surface of the oil-vessel: there was no contrivance to direct a current of air on the wick, so as to accelerate combustion; and there was no glass shade to steady the light and prevent its varying with every breeze that blew.

But though the ancients do not appear to have invented any convenient mechanism for directing a current of air on the wick, so as to increase the rapidity of the oxygenation and consequent intensity of light, they were fully aware of the importance of such a contrivance. Among the quaint devices of their lamps may be noticed one suggestive of the advantage to be derived from directing a current of air on the ignited wick. It represents the figure of a woman using a rude bellows for the purpose, but we

have not found in any of the collections an instance of this rather clumsy notion having been realized. In some frescoes we find that where lamps were kept burning all night the *cubiculares* appear to have remained in the chamber until daybreak to keep them trimmed. From Martial's allusion to the custom it would appear that this usage was first introduced in the luxurious age of the emperors.

In our days, then, an important problem is raised with which the ancients were unacquainted—the selection of the inflammable material which will give most light with least annoyance. The chief annoyances to be guarded against are smoke, smell, and scoriæ, including under the latter head the snuff of candles and the carbonaceous matter which accumulates on the wick of lamps. It may be stated as a general rule that all these nuisances arise from one cause—imperfect combustion; and this imperfection may arise from a defect in the inflammable material, as in tallow candles, or from air not being brought into such contact with the point of burning as to maintain that rapidity of oxygenation necessary to support flame. In candles the former cause is the predominant source of nuisance: the cotton wick raises by capillary attraction so much of the melted tallow, spermaceti, or wax, as will support flame; but if there be impurities in the tallow, &c., which will not burn, but which will become volatilized by heat, smoke and smell are the necessary results. The excellence of Palmer's candle-lamps arises from the nice application of mechanical contrivances to keep in their due proportion the incandescence of the wick and the supply of the deliquescent support of the flame. So far as candlelight can be perfected, Palmer appears to have been completely successful: the light is pure, even, and steady, and there is little or no dirt produced by the imperfect combustion of the material used. But the light from even the best candles is not colourless: it has more or less of a smoky yellowishness, which throws over works of Art something of the same tinge as a London fog; and this is a sad disadvantage in a country where artificial light is necessary in almost all the hours devoted to recreation. The decorated ceilings which are now becoming so fashionable, and in which colour for the first time begins to be judiciously employed, fail in their full effect even when best lighted by candles; and the effect of candlelight on statuary and pictures is too notorious to require comment.

Though the production of light is a chemical rather than an artistic inquiry, the effects of artificial light are too important to every man of taste, and constitute too large a portion, not only of domestic, but of artistic economy, to be lightly passed over. On the mechanical and chemical questions involved in the subject we shall dwell as briefly as possible, and only touch upon those points of economy which involve artistic results.

Gas, thoroughly purified, used with the improved burners recently invented, is a very perfect light, but it has many disadvantages, of which its immobility is not the least. All the attempts we have seen to make portable gas an article of consumption have been absolute failures, and the inconvenient size of the gasometer to be used under such circumstances appears to us an insurmountable objection. In large public buildings, where fixed lights are employed, gas is, perhaps, the best light that can be used, and particularly at theatres, where the entire quantity of light requires to be simultaneously diminished or increased according to the exigencies of the scene.

The oil-lamp, previous to Argand's improvement in the burners, was unsteady in its light, consumed the oil so imperfectly as to produce the nuisance of smoke and smell, and required frequent care in trimming and snuffing. Argand increased the perfection of the combustion by directing a stream of air upon the interior as well as the exterior of the wick, and thus remedied some of the most obvious of the practical inconveniencies attending the use of oil; a still further advance was made in the solar lamp, in which the stream of external air, instead of being supplied from below, is poured directly on the ignited wick, thus producing as rapid an oxygenation as appears to be practicable; but, after having tried several varieties of oils, we have not succeeded in obtaining a perfectly pure light: there is always a tinge of yellowness, which gives a sickly effect even to the brightest colours and ornaments in the room. The glutinous nature of the oil renders the capillary attraction of the wick more feeble than is desirable; and the best remedy devised for this—keeping the oil constantly at boiling heat—requires the reservoir to be above the flame, an arrangement which disfigures the whole apparatus. We have found the value of the solar lamp greatly increased by simply delaying the trimming of it until the moment when it was about to be used, and then supplying it with oil sufficiently heated to dissolve any particles which may have become clogged in the reservoir.

We cannot, however, avoid adding that all oils are incurable nuisances. It may be very fairly calculated that a lamp will be upset once every three years at the least, and then wo be to carpets, clothes, books, papers, and engravings. On this subject we speak from recent and bitter experience. If the new substance, camphine, had no other recommendation than its leaving no stain behind it, that alone ought to bring it into general use.

Naphtha produces a much purer light than any of the oils; and if means could be taken to cure its disagreeable smell, which we believe to be perfectly practicable, the only objection to its use would be an economic question, and particularly the danger of accidents from its highly inflammable nature.

Camphine gives as pure a light as naphtha, and is far more manageable. So far as we have tried it, we could not perceive that it emitted any perceptible smell in burning, but we have heard that in small or ill-ventilated rooms there is a disagreeable and unwholesome effluvia given out, and, having no reason to doubt the veracity of our informant, we mention the circumstance, though it is not consistent with our own experience. From the extreme fluidity of camphine, the capillary action is so complete that we have seen the flame continue undiminished until the wick became actually dry. The effect of various lights is in general estimated more by individual

feeling than scientific rule; and we must, therefore, be understood as merely giving an opinion when we state that the camphine lamp gives the best artist's light; it is, if anything, too intensely white, but, on this account, it gives distinctness to the most delicate shades of colouring, and we have found it throw up the tints of a Claude as vividly as the light of day itself. The flame is pure and steady, but it is too dazzling for weak eyesight, and therefore requires to be toned down by shades.

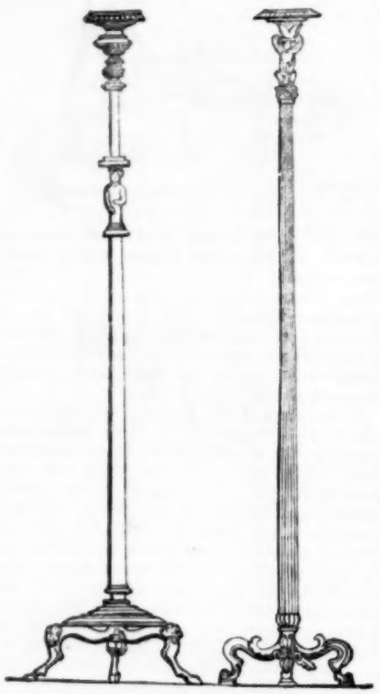
It is, however, necessary to add, that camphine is a very elastic and highly inflammable fluid; it may be so expanded by heat as to burst its receptacle, and the flame which it would kindle would be most dangerous, as the camphine is specifically lighter than water. We have heard a rumour of danger having arisen from this cause.

The artistic importance of pure and steady light is even greater than its domestic convenience; but we have not seen the point so discussed before, and we have, therefore, been induced to dwell upon it at some length. Before dismissing it we must say a word upon the glass shades, some of which err greatly against the laws of good taste both in colour and form. We have seen several shades with the yellowish tinge which we deprecated in light, and their effect was sickly to a painful degree. The only tint allowable—and even of that the propriety is questionable—is a slight rosiness, so subdued as to be scarcely perceptible. We saw some shades of this kind in Birmingham, which produced a pleasing effect of warmth; but, when the roseate tinge assumed anything of a decided character, the result was a harsh glare and staringness in every object upon which the light fell. The nearer the shade approaches to a globe the better will its effect be; there are some monstrosities abroad which look exactly like a dice-box fastened in the middle of a cheese, and these are just as objectionable in the scientific distribution of light as they are monstrous in deformity.

The candelabra, or lamp-stands of the ancients, were of such various forms that, at the first glance, we should be disposed to say that mere caprice and fancy dictated their form; but, on a much closer examination, we shall be led to conclude that the pattern of each candelabrum had some reference to the use of the apartment in which it was placed. Wedgewood has already shown that some of the ancient forms are applicable to modern purposes; he has copied some of the most beautiful of the smaller lamps in Sir William Hamilton's collection, generally but improperly called Etrurian, for they belong to the schools of Art established by the Greek colonists in Southern Italy, and borrow all their ornamental designs from the Grecian mythology. We copy one of these imitations de-

signed to serve for a wax-taper stand. It would be appropriately placed in a poet's study, for the design on the cover represents 'Bellerophon giving the winged horse Pegasus water at the fountain of Hippocrene.' The exterior circle is adorned with the twelve signs of the zodiac, probably in allusion to the solar god of light, as we find these signs very frequently on the Grecian lamps. The form of this lamp is equally simple and elegant; the figures are in high relief, and are executed with almost as minute delicacy as the finest cameo.

But, great as was the artistic skill which the Greeks of Southern Italy manifested in these simple lamps, they obviously bestowed much more attention on their candelabra, whether erect or pendulous. Those here represented were in-



tended to stand on the ground; that to the left hand has a sliding shaft like that of a music-stand, by which the light might be raised or lowered at pleasure. In a large *atrium*, or hall, such lamps, intermingled with statues, would have a much more brilliant and picturesque effect than lights suspended from the ceiling or fixed to the walls; we have seen the experiment tried with the casts at an exhibition of a mechanics' institute, and though the candelabra were rudely put together of wood, they gave such facilities for grouping the figures with a judicious distribution and management of light and shade, that the *coup d'œil* was most impressive and striking. If the fashion of such candelabra should ever be revived, the use of them would probably be limited to galleries of statuary, or the large halls of baronial residences, where they would be found as convenient and far more beautiful than lights suspended from the ceilings or fixed to the walls.

We may remark that these candelabra illustrate a principle of Art on which we have often had occasion to insist, that simplicity is, in general, a prominent element in beautiful design, and that a perverse desire of mere variety or novelty is a sure sign of the decline of Art. The introduction of a figure breaking the unity of the stem in the candelabrum to the left at once strikes the eye as a painful and grievous blunder. We are aware that we differ from many high authorities in objecting to caryated figures anywhere, and believe that their introduction in St. Pancras Church, is a sad example of perverse imitation. We quite agree with Lessing that the use of such figures is not of pure Grecian origin, and that the tale of their having been introduced to commemorate the perfidy of the people of Caryæ in the Persian war is unfounded. Long before Persia was a kingdom, the Egyptian Pharaohs represented captives bound in painful and degrading attitudes as the supporters of their thrones, their vases, and even their foot-baths. If the female, in the accompanying figure of an ancient lamp, had been represented as a Caryatid, all her beauty and grace would have only served to aggravate the painful emotion produced by witnessing her degradation. We think that there was more rationality in representing deformed and monstrous dwarfs in the attitude of supporters, many examples of which may be found in the Pompeian remains, than in depicting beautiful forms enduring servile sufferings. Caryatid lamps of bronze have been too recently exhibited in London for us to pass over the subject without notice; and though we may tolerate a figure bearing a light in the hand, we must condemn the fixing of a lamp or candlestick on the head of a female figure. The only advantage resulting from which is to give small wits the opportunity of saying that the figure typifies the *lightheadedness* of the sex.

The original and simple form of the candelabrum was that of a reed or stick fixed upon a foot by peasants, to raise their light to a convenient height; and to this archetype several of the most beautiful specimens which have been preserved have a close and obvious reference. The stem is sometimes represented as throwing out buds; at other times it simulates a limb of a tree, from which the side branches have been rudely lopped, leaving projections where they grew; and sometimes it has the likeness of a reed or cane, the stalk being divided into joints. One of the most elegant and at the same time one of the most simple forms is that of a liliaceous plant, the light being fixed in the bell-head of the flower. This is one of the many instances in Art where strict adhesion to a natural archetype will still admit of an almost endless diversity of form. We have before us a modern lamp taken from the type of the *arum*-plant; and we have en-

graved one branch which is straight and true to nature, in order to contrast it with another un-

naturally twisted into a form of which the stem of the *arum* is not susceptible. The difference of the effect is painfully perceptible even to the untrained eye: no such curve as that into which the stem to the right is twisted exists in nature, and obviously is far from being beautiful in Art. The designer had got hold of a good notion without having any clear perception of its value, and consequently his variations from the archetype are all departures from the beauty of the original conception. We have not met, on any ancient candelabrum, any instance of a parasitical plant being represented as twining round the stem, though this would admit of a vast number of natural and elegant variations, without any departure from the unity of archetype.

The base or stand, among the Romans, was always supported on three feet, usually griffins' or lions' claws; but in one of the figures given above, we find the legs of a goat introduced. Now, the only idea which the base or stand is designed to suggest is that of stability, and the goat is about the worst animal that could have been selected for such a purpose. If feet be used at all, which is not necessary, the claws of the lion or tiger are the best that could be chosen. The goat legs in some figures suggest ideas of instability quite at variance with the rest of the several designs. A lamp of a very different kind, which, however, is not worth being copied, appears to us suggestive of many improvements in the base; it represents Silenus,

with his usual attributes, seated on a mass of rock, from the back of which springs a liliaceous plant, dividing into two branches a little above his head, each branch terminating in a tray, designed to resemble, but in this case distantly, the calyx of the flower. A very little reflection will show that, had the trays been in stricter conformity with the natural archetype, the effect of the whole would have been greatly improved. Some time since, at a provincial fancy sale or bazaar, a lamp was exhibited of which the shaft and light were arranged on the model of the *Nelumbo speciosum*, the base being concealed by an imitation of the rank herbage characteristic of the locality of water plants. The effect was very pleasing, but the experiment was on too small a scale to excite much attention. Some approach to this style of lamp is seen in some of our porcelain stands, where the base represents rock-work, intermingled with trailing plants, snail-shells, &c., but in some examples the artist had fallen into the blunder of bringing marine shells among garden-flowers. In general, however, these stands, when united with a flower-stem, will be found to produce a very harmonious and natural effect.

The interruption of the flower-stem by a figure in one of the candelabra we have seen, and the placing an image on the stem in another, appear, as we have already said, a sad dereliction from good taste, however well they may be done. In general the Romans adhered closely to the archetype they had selected, a stick or stem, tapering gently to the summit, where it expanded again into the tray. Without referring to any archetype, we must say that many modern lamp-stands seem to have been formed on the model of a sugar-loaf, surmounted by a Dutch cheese: they rise in a cone, and then suddenly expand at its apex, the transition of form being startlingly abrupt, and therefore approaching to the grotesque. This pattern belongs to that age of perverted taste when ladies laced for a shape, endeavouring to render themselves as like as possible to a wasp, united by a thread in the middle.

Among the forms of candelabra in common use we not unfrequently find architectural columns. As we have ever regarded the single columns of which the Romans were so fond as a flagrant sin against propriety, we do not wish to see such architectural anomalies displayed on our tables. This perverted taste has been carried to the full height of absurdity in Glasgow, where a regular architectural column serves as the chimney of a steam-engine.

The table-lamps of the Romans did not always conform to the type of the candelabra which we have been describing. One of them of a very different character, deserving particular notice,

is here represented. The base is a rectangular plinth, supported by lions' claws; and from one extreme of the plinth, instead of from its centre, rises a rectangular column, not quite three feet high, crowned with a capricious capital, from the extreme points of which four ornamented branches, beautifully chased, project. The lamps now suspended from these branches were not those which originally belonged to them, and need not, therefore, engage our notice. The plinth is beautifully damasked or inlaid in imitation of a vine, the stem and fruit being of bright brass and the leaves of silver. On one side an altar, and on the other an image of Bacchus riding upon a tiger. This lamp was very appropriate to a wine party, and, while libations were made to the jolly god, it is probable that incense was burned on his altar. Such a form of lamp would be a magnificent centre-piece in a richly-spread table, and the vacant space on the plinth would afford an opportunity for the display of taste in grouping appropriate ornaments round the pillar. There is one obvious objection to direct imitation of this style of light—the difficulty of obtaining perfect combustion in a pendulous lamp, and the consequent impurity and unsteadiness of the light. But with some slight modifications the pattern is applicable to fixed light; and, moreover, we are far from despairing of the pendulous lamp being much improved by the progress of mechanical and scientific discovery. Pendulous lamps do not appear to have been introduced into Southern Italy until the age of the Cæsars was drawing to a close, and a very moderate share either of skill or taste is displayed in the contrivances employed for their suspension. We have seen no decisive instance of a lamp to be hung from the ceiling: they were generally fixed to the branches of a tall stand having a wide and heavy base. The figures which we have copied sufficiently illus-

trate their structure, and need no explanation, but that the lamps must always have been hung sufficiently low to admit of their being trimmed by the attending slaves, as there is no trace of their being raised or lowered at pleasure. It appears incidentally from Petronius that skill in trimming lamps was deemed a valuable quality in a slave, and that in wealthy houses pages were trained to attend solely to this special occupation.

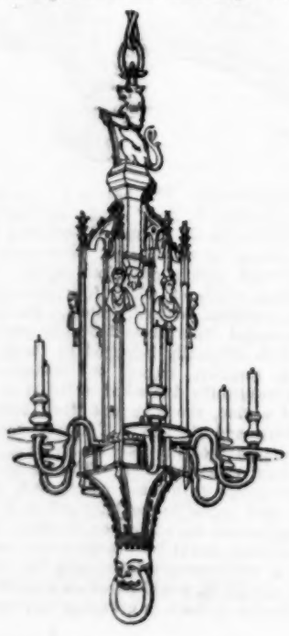
Among the ancient lamps we find many specimens of lamps held suspended by statues of nymphs, boys, fauns, and satyrs. There is one of exquisite beauty representing a nymph with her eyes bandaged, preserved in Rome, bearing an inscription that shows it to have belonged to the nuptial chamber. We may remark that

nuptial-lamps were usually decorated with appropriate ornaments, mythological or symbolical, as in the accompanying instance representing Cupid enacting the part of Hymen. The wick is made to spring from the middle of a heart, thus conveying a lively notion of fervent affection; and the whole may be noted as worthy of admiration both in design and pattern. We are reluctantly compelled to add that these nuptial-lamps rarely exhibit the purity and delicacy which lend such a charm to the one we have copied. In the collection from Herculaneum there is a remarkable statue of a boy holding a lamp in one hand and an instrument for trimming it in the other. Beside him is a twisted column, surmounted by the head of a bacchanal, which has a lid in its crown, and seems intended as a reservoir for oil. The boy and pillar are both placed on a square plateau, raised upon lions' claws. We mention these because a new field of artistic design would be opened if combustion could be perfected in suspended lamps. Such lamps among the Romans afforded wider scope for fanciful design than the candelabra themselves; and it is lamentable to add that in no other department of ancient Art was impurity of taste more flagrantly exhibited. The vagaries of perverted ingenuity are most flagrantly exhibited in the grotesque lamps, of which we have selected one of the most striking and least offensive specimens. Although

such instances of a love for unnatural form and inappropriate decoration are now rare, there was a time when England was seriously menaced by a revival of this love for the grotesque and the ludicrous, it having been supposed that these comic figures tend to promote the conviviality of a party. But in truth, after the first surprise is over, these decorations produce the effect of an often-repeated joke, and become excessively wearisome and disgusting.

Lights dependent from the ceiling are to be tolerated rather than admired: they at once suggest to the mind that their main object is simply to get the illuminating apparatus out of the way; and this notion is made more painfully impressive by the heavy and even clumsy contrivances most commonly employed by gas-fitters. In chandeliers the proper object of ornament is to disguise the fact of suspension from the ceiling, and suggest the idea of a floating mass of meteoric light. In the accompanying figure* this effect is produced by the arrangement of the glass shades and chains of glass drops, which by their prismatic reflection give that wavy, party-coloured, and mysterious light which is so well calculated to excite the imagination. In some modern chandeliers prisms suspended perpendicularly have been substituted for the old chains of glass drops; and, though something is thus gained in the precision and brightness of the prismatic decomposition of light, this

does not compensate for the loss of the beautiful curve of the catenary, which always gives the most graceful sweep that the eye can contemplate. The perfection of a chandelier consists in its approximation to the meteoric illusion, and therefore they are most beautiful when composed entirely of glass, or when, as in the case of lamps and gaslights, metal must be used, the tubes, &c., are concealed. A barbarous departure from this rule, which has, however, found some admirers, deserves to be stigmatized. Some gas-fitters have given to their branches the form of serpents, making the lamps the fiery heads of their imaginary animals. The effect is not merely absurd but disgusting, the painful idea of fire is at once suggested in association with the agreeable emotions resulting from light, and thus there is an ingenious combination of wanton cruelty and ostentatious deformity. Take, for instance, the accompanying heavy example of bronze deformity. It is the



chandelier of St. Katharine's Chapel, in the Regent's Park, but would more appropriately have been suspended in St. Luke's. The stiff formality of the straight lines is rendered more prominent by the figures which were intended to break their painful continuity; and the animal at the top belongs to that class of deformities

> "Not rich or rare,
> Of which we only ask—'What brought you there?'"

The general effect of the whole is a sense of weight, oppressiveness, and danger; we irresistibly expect that the ponderous mass will fall, like a similar monstrosity in the hall of the American Congress, and instinctively pray that the catastrophe may be similarly innocent and take place in the absence of the congregation. This passion for massive chandeliers, preposterous as it obviously is, seems likely to increase, for in a collection of designs recently imported, and which as a whole possesses considerable merit, we find one of a chandelier, possessing much grace and elegance in nearly all its details, but still a painful failure in its entire effect. From the plinth

on which the caryatides stand to the upper shade, the main design belongs to a stand, not to a suspended object. The extra punishment of hanging was alone wanting to complete the degradation of the unfortunate caryatides. The graceful curves of the ansated branches increase the stiff effect of the rigid suspending rods, and the artist has all through fallen into the strange error of making fixty the essential character of a pendulous object; now, this is not necessary with any light, not even in gas-fittings, where it is most common. Our theatres have shown that gas can be used in chandeliers with such accompaniments as will maintain the illusion of floating, meteoric light; and we see no reason why similar contrivances should not be more freely used than they are in private houses.

The result of further enquiries into this subject will be given in a future number. Meanwhile, as most of our present examples are selected from the productions of remote ages, we shall endeavour to procure specimens of the manufacture of our own times.

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* The chandelier, an engraving of which stands at the head of the next column, is one we have selected from several of equal beauty, from the manufactory of Messrs. Copeland and Garratt, in Lincoln's Inn-fields. We have engraved another of their productions, in no way inferior to this; which we shall publish in a succeeding number of our work.

## THE POTTERIES—INTRODUCTORY.

In no department of British industry has the Mercantile Value of the Fine Arts been more singularly manifested than in the manufacture of earthenware and porcelain, which owes its present extent, celebrity, and importance almost wholly to one individual—the late Mr. Josiah Wedgewood. Previously to his time, the productions of the Staffordshire potteries were coarse in material, inartistic in form, and utterly despicable in decoration. Their very best patterns were wretched imitations of the grotesque and unmeaning scenes represented on the porcelain of China; and, such is the perverse tenacity with which men cling to familiar ugliness, that one of these outrageous caricatures of nature, "the willow-pattern," still holds its place in the market, and perpetuates bad taste in a large proportion of the community. This permanence of pattern, once established, arises from the multitude of orders that are given to complete sets; the middle classes, who are the largest consumers of earthenware, naturally listen to the suggestions of economy; and, if they have inherited or picked up some pieces of the detestable "willow," they will, of course, prefer completing their stock by getting pieces to match what they possess, to ordering an entirely new set. But this perpetuation of ugliness points to a practical moral: it shows how desirable it is that good patterns and forms should be introduced, for they, in time, will acquire permanence, and enjoy the popularity now possessed almost exclusively by sheer absurdity.

Before Wedgewood appeared, all the finer articles of earthenware and porcelain were imported from foreign countries; no one, who could avoid it, used articles of English manufacture; Dresden and Sèvres held unquestioned possession not only of the continental but the English market. Now, the traveller from Paris to Petersburgh, from Amsterdam to Astrachan, from the south of Spain to the north of Lapland, through the whole length and breadth of the European Continent, is served at every inn upon English ware, finds English porcelain in the palaces of the noble, and bits of English crockery in the hovels of the peasant. The two Americas, and both the Indies, derive their supplies of ware almost exclusively from Staffordshire, and specimens of the British potteries have astounded manufacturers in the Celestial Empire. In many respects the British potteries have fallen from the palmy state in which they were left by Wedgewood; no new models have been devised that can at all compete with the classical forms which the genius of Flaxman produced for Wedgewood's establishment; and no designs at all approach those which Wedgewood adopted from the vases of antiquity. Want of design is exhibited in anomalous forms, in incorrect drawing, in false outline, in erroneous perspective, and, above all, in the combination of glaring anomalies to produce novelty and variety.

The modern manufactures are, indeed, superior to those of the past generation in the brilliancy or rather gorgeousness of their colouring: they rival the glaring hues of Chinese dragons and Japanese griffins; but colour without form, brilliancy of hue preferred to correctness of design, is a retrogression to the days of barbarism, is a step towards the condition of the savage who prefers a daub of vermilion to the delicate tints of the painter. Many circumstances have combined to direct our attention to this very interesting branch of British industry. In order to bring actual knowledge to bear upon theory—uncertain and unsafe without it—we have personally visited and minutely inspected several of the manufactories of Staffordshire. We found the majority of them in a lamentable state of ignorance, the evil of which was augmented by utter indifference to improvement, under the impression that "bad things" either "sold well enough," or were selected by the million in preference to goods things: a most foolish and grievous mistake, as we shall endeavour to show hereafter, not alone in reference to foreign exports, but to home consumption. The manufacturers are not uninformed and unwise alike; nor are the manufactories equally renowned in preference of atrocities. A few "houses"—one in particular—not only willingly, but anxiously, devote energy and taste to the introduction of a better order of produce; and, as we shall show, these are the most prosperous; but the establishments out of which the mass of purchasers are supplied continue to labour as if under the full persuasion that the more ugly in form and the more *outré* in design they can make their patterns, the more certain will be their success. In our next number we propose to enter at length into an examination of this important subject, with a view to prove that the manufacturers have the means at their command of advancing the artistic value of their productions almost as far beyond the height to which they were raised by Wedgewood as he elevated them beyond the condition in which they were left by his predecessors.

To substantiate this assertion, we have had the evidence of our own eyes; and it will be our duty to engrave for our Journal some of the atrocities that have been perpetrated. We are indebted for much valuable information, and some sensible remarks, to an artist very conversant with the subject, and whose long residence in the Potteries has given him matured experience in reference to all matters connected with them. We extract a few passages from a communication with which he favoured us, and which principally led to our visiting the "Pottery towns."

"In no department of our manufacture is the want of 'training' so evident as in that for the productions of china and earthenware. First, of modelling, or the sculptural part of pottery. It will remind you of the very ingenious gentleman who invented a machine for composing pieces of music, no matter how difficult; this he did by dropping metal points, answering to the several notes, into a box containing wire projections representing the bars; thus being able to produce, to order, any number of airs, songs, glees, &c., without the trouble of study or reflection. Our modellers produce their *beautiful* productions in much the same haphazard sort of way, putting into a sort of lottery, and trusting to a fortunate run of luck to bring about the object desired. To give you an instance how much more chance controls these matters than knowledge, I knew a man who every time he wanted a vase of a more than usual degree of beauty, resorted to the clever plan of doubling a piece of paper, which he cut into the profile of what he desired, and *if*, when it was unfolded, it suited or corresponded with his commission, it was ushered into the world as a specimen of artistic skill, and sold accordingly! It is vexatious to think that the result of an irregular education, a want of system in preparing the mind for after labour, is so obviously a want of congruity in his works: it is painfully ludicrous to notice the anomalous combinations of form that a walk through any of the Pottery warehouses will show; although some few good things will be met with, yet their number, in comparison with the bad, is small indeed.

"The first step towards excellence of form in articles of pottery is undoubtedly *a knowledge of geometrical forms*. The modeller would be surprised to hear that a certain combination of the ellipses, the cylinder and the parabola, would produce a congruous and perfect whole, and that the joining of these several figures would run most harmoniously together; but until he knows the nature and properties of the conic sections, and their vast importance in the productions of his mind, he cannot fail to produce more bad things than good ones; indeed, as chance or luck is his special and only hope, it is really wonderful that he produces any good forms whatever. These remarks apply not only to the simple form of the objects which are produced; the bas reliefs often used to decorate the objects are equally objectionable. The same want of system, the same inappropriateness, is perceptible. Even at manufactories, where objects in relief are put upon the ware, the most ridiculous blunders are committed; instance *a bust of John Wesley being surrounded by the signs of the zodiac!*

"Turning your attention now to the many modes of decoration adopted to make bad forms worse—the reverse of 'painting the lily'—it is, with the decorators of china, to perpetrate a blunder—making the form as bad as it can be, and making the pattern worse. I would not in this observation be supposed to confine myself to the well-known '*willow*' and '*broseley*,' those consummations of bad taste, which disgrace the manufacturer who adopts them; but I include many of what are called first-rate patterns. One of the chief faults of the designs for potters is the want of appropriateness in the materials that are brought together in the same subject.

"I have seen engravings of scenery in the East with figures dressed in heavy furs! and those of Norway with the delicacy and lightness of Italian costume! I have seen views of our own homely but beautiful pastoral landscapes with accompaniments suitable only for the 'sunny south;' I have in my mind, at this moment, a pattern in which the most prominent object was Chatsworth House, on the foreground to which a huge elephant is introduced in its native wildness! Nor are the higher styles of decoration, viz., painting and gilding, much better: there is the same incongruity, the same want of appropriateness, and the same lamentable ignorance of the truth of Art."

## GOVERNMENT SCHOOLS OF DESIGN.

Having received from time to time a variety of communications relative to the Government Schools of Design in the Metropolis and the Provinces—some of them highly lauding their Establishment, and others questioning their utility—we have considered it our duty to visit and inspect minutely the Central School, and to obtain all necessary information concerning its several branches. We cannot hesitate to express our entire conviction as to the wisdom and perfect integrity of the present management; and it is only due to the Director—C. H. Wilson, Esq.—to state that not only was every portion of the School freely opened and fully explained to us; he did not hesitate to put us in possession—as the following facts will show—of every circumstance of moment connected with them.

First, the public will, we are assured, be glad to know that these important establishments are increasing in number: besides the head School in Somerset House, and the branch School in Spitalfields, Schools are in active operation in Coventry, Birmingham, Manchester, York, Newcastle, Sheffield, and Nottingham; and we hear that applications from other important towns, both north and south of the Tweed, are under consideration.

The neglect and apathy with which the important subject of the instruction of our artisans in the arts of design, and the rearing up of a School of Designers for manufacturers, was regarded, has now given way to a very opposite feeling; and it is with unbounded satisfaction that we observe not only in London, but in our most important towns, such an array of intelligence, influence, and wealth supporting them. We cannot for a moment doubt their ultimate success; the experiment of their establishment being a new one in this country, of course time will be required to perfect the system on which they are now carried on; experience has to be acquired, and there is an earnest desire on the part of all connected with them, both in London and in the provinces, to promote their welfare by well-directed and energetic measures, and the success now unequivocally attending these efforts holds out a cheering hope that they will be rewarded with success.

The attendance in the Schools proves in the most satisfactory manner that the objects of their establishment are appreciated by the class of society whose benefit has been, chiefly, contemplated. The applications for admission to the head School in Somerset House exceed the accommodation, although that has of late been greatly augmented by new and very judicious arrangements, and it is becoming necessary to provide for the increased number of applications in nearly all the Schools. In Spitalfields a new schoolroom is in process of erection. At Birmingham, although the School has existed for so short a period, two hundred and forty students attend. At Manchester new rooms and fittings have become necessary; and all the Schools, with, we believe, the exception of those at Nottingham and Sheffield, are rapidly on the increase. If the Schools in Nottingham and Sheffield have hitherto been less successful, new arrangements are now in progress which will, no doubt, place them on a footing of equal prosperity with those in other towns, and we trust that the committees, more fully appreciating the value of such institutions, will exert themselves to promote their welfare. There cannot be a doubt that the citizens in those towns fully appreciate their value, and desire to benefit by the instruction afforded. We have, as we have said, very recently inspected the head School in Somerset House, and have been much gratified with the arrangements which have been made there. The great room has been conveniently fitted up with new desks, which are admirably lighted in the evening by a judicious arrangement of the gas lamps, and every pupil is provided with a glazed frame, in which the example he has to copy is exhibited to him. On one side of the room are tables appropriately fitted up for the modelling class; and round the upper part of the room there is a commodious gallery, giving access to a fine collection of casts of ornament which have been chronologically arranged by the present enlightened and energetic Director.

The large room is chiefly intended for the elementary studies of the students—that is, for the

study of drawing; and, by the system of instruction pursued, every student is required to draw exceedingly well before he can be permitted to enter upon more advanced studies. It is extraordinary how unwilling many of the students are to submit to the necessary course of elementary instruction; they do not sufficiently estimate the value of being able to draw well; and this is explained by the imperfect ideas which may be said to exist everywhere on the subject of design. A designer, as he is somewhat absurdly termed, means, in reality, an ingenious plagiarist,—an artist who makes up his "designs" by taking bits from prints and joining them together in, too frequently, very incongruous wholes; and this system of designing extends, we fear, to artists of even a higher grade than the mere designer for manufactures.*

A great number of the young men who join the School, impressed with the idea that there is no other mode of designing but that which we have briefly characterized, are impatient of all studies, which they cannot see must in the end make them better artists, but wish to spend their hours of attendance in making sketches from the examples in the Schools, following no systematic course of study, rendering themselves in no respect acquainted with the characteristics of different styles of ornament; doing no good whatever in reality. But this, of course, is not permitted, although such deplorable ignorance increases the difficulties of those who have charge of the Schools. We rejoice to say, however, that there are young men among the students who, appreciating the advantages of a sound course of elementary instruction, are pursuing it with exemplary industry, and with such success that the influence of their example is spreading among all the students, and we may expect in a few sessions to see it universal.

The course of instruction is thus divided—in the first place, elementary drawing in outline, and the drawing of ornament. No student passes from this till he can draw with correctness and precision ornaments of the most complicated character. He then commences shading—in the first place from the flat, and then from the round; and is then further instructed, according to the objects which he may have in view, in modelling, painting, the advanced study of ornament, drawing the figure and designing. We have had the pleasure of inspecting a number of excellent works by the students in the elementary classes: many of them draw admirably well, and a number of them produce beautiful shaded drawings. By the more advanced students we saw some very creditable works in fresco, fresco-secco, oil-colour, distemper, and water-colours; some of these, indeed, are of high excellence, and the readiness and certainty with which several of the young men have learned to paint ornaments in fresco is highly satisfactory.

The class for the figures is under the charge of J. R. Herbert, Esq., A.R.A., and is numerously attended. By arrangements lately made, this has become one of the most perfect class-rooms to be met with anywhere: it is admirably lighted and ventilated, most comfortably seated, and is supplied with a fine collection of casts, tastefully and appropriately arranged.

Very strict rules have been lately promulgated for the regulation of the course of instruction and attendance, and although many expressed a belief that these, from their strictness, would tend to empty the school, a contrary result has taken place. The attendance has become very regular, the conduct of the students orderly, and an anxious desire is exhibited by the majority of the students to profit by the advantages offered in the school to all who are industrious and well disposed. The Director anxiously and continually labours to promote the welfare of all the students, and gives daily instructions in the School; but, of course, among so great a number, all are not equally attentive and industrious, and do not equally merit his notice.

In the country, manufacturers have not only countenanced the Schools, but have been actively engaged in the promotion of their objects. In London this has not been the case to the same extent; and, although many express good-will to the Institution, still too many hold themselves aloof, while some few are hostile to it; but these are by no means influential individuals. This winter several have applied at the Schools for designs for particular purposes; and in every case their wishes have been complied with. Persons also have required assistance, who have been at a loss to find works on Art, engravings, and other examples, and the Director has attended with the utmost readiness to all their wishes, giving them free access to the specimens in the School, and enabling them to derive every advantage from the store of prints; and in many cases the students have derived solid advantages from these applications, as many of the applicants have paid them liberally for the designs which have been furnished for different ornamental purposes. This is a fact of very great importance, and one upon which too much stress cannot be laid.

The Director complains that a number of the students do not stay long enough to profit to the utmost extent by the advantages offered in the School; whenever they acquire a fair knowledge of drawing they leave without prosecuting the higher branches of study. This is an evil that will correct itself in time, as the appreciation of the standard of excellence rises higher: at present a small amount of knowledge of drawing is overvalued; there are, however, indications of an amended perception of the value of a higher knowledge of design, and if master manufacturers and industrial artists will exert themselves to promote the objects of the School by facilitating the attendance of their workmen, much good will soon be effected in this respect. It may be said, in too many cases, that the workmen exhibit a higher appreciation of the benefits of instruction in Art than their masters, and it is a fact highly creditable to many of the students that they actually sacrifice a portion of their wages in their desire to attend the School. Few working men can attend in the day, and are thus debarred from the colouring classes; still some, at considerable personal loss, manage to be present.

The Director is very desirous to be aided by the master manufacturers and others in carrying out the objects of the School: he has expressed himself as fully alive to the importance of this, and as ready at all times to listen to the suggestions of practical experience.

Attached to the School in Somerset House there is a class for females: this is thronged with pupils; ornamental drawing is taught in its various branches; drawing from casts, design as applied to several manufactures, and the art of designing for wood-engraving, with some practical knowledge of the actual process of that art which is thought to be essential to the designer. The drawings on the blocks are all executed by the pupils themselves, and that amount of knowledge of the process of cutting which is judged to be necessary is communicated to them by a mistress appointed for the purpose. The class for females is conducted by Mrs. M'Ian (under the superintendence of the Director), with great zeal and ability.

It is in contemplation, we learn, to furnish the Schools more extensively with beautiful examples of ornament in casts, copies from standard works, and collections of engravings. This must necessarily be a work of time; but it has been commenced, and already some valuable specimens decorate the walls and are copied by the students.

We believe this our report of the progress of the Schools cannot fail to be satisfactory; as we have intimated, it is the result of a close—may we not add a suspicious—personal scrutiny, and a minute examination into every matter connected with them. The result has been to remove from our minds every doubt that existed on the subject; and it is our bounden duty to express our entire conviction that the present enlightened, active, and energetic Director, while he has already removed many of the evils complained of—and perhaps justly—in their previous management, is working with equal zeal and judgment to render them what they ought to be, what the public expect they will be, and what unquestionably they may be.

We shall, from time to time, report further progress; and we have no doubt that we shall be permitted to communicate through the columns of this journal such information—accompanied by such engraved examples—as may appear important to the designer, useful to the manufacturer, and instructive to the artisan.

* Not very long ago an architect, whose ample practice would seem to establish the wisdom of his theory, did not hesitate to say, and that seriously, that "he was the best architect who had the best library!" A slavish observation, unworthy a man possessing the slightest pretension to mind.

## THE APPROACHING EXHIBITION OF MANUFACTURED ARTICLES.

The time for receiving works (at the late St. James's Bazaar,) has been enlarged from the first week in March to the first week in April. There are consequently some days yet to come available to those who desire to compete; although, if we understand rightly, some distinction will be made between those who complied strictly with the terms originally proposed, and those who enter upon the work at the eleventh hour. We are apprehensive that the result of this experiment will be a disappointment; that the collection will be neither very rare nor very valuable; arising from the fact that many manufacturers of established character will contribute nothing. This evil will have been caused mainly by an impression, which prevails,—largely, though, we believe, most erroneously,—that arrangements for decorating the new Houses of Parliament were concluded long ago; nor will this belief appear very absurd when it is considered that an architect ought to have his plans completely formed, if not commensurate with, certainly not long after, his designs for the building to be ornamented have been matured.

It is neither necessary nor politic to allude further to circumstances which, ere the termination of next month, must be fully before the public. There is one fact, however, which we confess does very considerably alarm us, and concerning which we cannot postpone our remarks. We allude to a very singular and startling event, of which we believe few of our readers are aware—the rapid progress of a bill through Parliament for the "naturalization" of a Mons. Frederick Sang, a Bavarian, who has been resident in England somewhere about three years. Such a measure, unless called for by urgent necessity, or demanded by the Nation—as in the case of our excellent and estimable Prince—is usually watched with scrupulous nicety, and is seldom passed without considerable difficulty. Yet the Naturalization Bill of M. Frederick Sang is making its way through the House of Commons with unusual rapidity, singular silence, and completely unopposed! What is the meaning of this? Unless we are misinformed, already (before the bill has even passed), the room at the St. James's Bazaar contains a very large specimen of M. Sang's work—an ornamental fresco; and this in the teeth of a solemn pledge on the part of the Royal Commissioners that "the invitation to send designs and specimens for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom." Another suspicion will grow out of this very incomprehensible matter; the time for receiving "designs and specimens" was enlarged from the first week in March to the first week in April; and by that time M. Frederick Sang may be—we imagine will be—a "British subject;" consequently his claim to exhibit or to be employed can neither be questioned nor withstood. Thereafter he may be described as having produced the best work in the Exhibition—may be trumpeted forth to the world as the only artist qualified for employment about "the Palace at Westminster," and—worse than all—may actually be considered as the best among the competitors, when, in reality, our British artists have not entered into the competition at all. We can readily imagine how heartily Neureuther will laugh at England, if he should find one who, if our information be correct, was his journeyman until recently, employed to decorate the British Houses of Parliament by the British Government—that very Government which declined to retain the services of Cornelius.* We shall not hesitate to protest against the employment of M. Frederick Sang—naturalized or alien—as a frightful breach of faith, a treacherous abandonment of the interests of British artists, and a "heavy blow and great discouragement" to the Arts of our country.

[Since the above was written we have learned that THE BILL HAS ACTUALLY PASSED.]

* The argument against his employment would be equally strong were the artist indifferent, bad, or good; but M. Sang is a fashionable botch, who has been spoiling some of the houses of our English nobility, and grievously defacing one of our most distinguished clubs—"the Travellers' Club;" still some unwise gentlemen have "taken him up," and are qualifying him to deform the new Houses of Parliament.

## THE DECORATIVE DESIGNS
### OF M. LEON FEUCHERE.

THE several wood-engravings which adorn this page of our Journal are selected from a work bearing the comprehensive title "L'ART INDUSTRIEL,"—which consists of an extensive series of exquisite designs, adapted to objects of every-day use in in-door life, as well as to the decoration of every portion of a mansion or its furniture, in various tastes and styles; all of the richest fancy and most costly workmanship.*

Although we trust the time is at hand when we shall not only be able to proceed upon our own means, but have it in our power to pay back the debt we have incurred in borrowing so frequently from our continental neighbours, at present we consider we shall do good service, not only by occasionally exhibiting examples of their progress, but by directing the attention of our manufacturers to the publications in which they appear. We shall, however, content ourselves with little more than a reference to these graceful and beautiful conceptions of M. Feuchère, leaving the few objects we copy to do for themselves the business of recommendation to those—and "their name is Legion"—whom the matters concern; merely premising that there is scarcely a "trade" interested in improving manufactured articles which may not receive some hints from this accomplished designer. At a future time we may enter at some length into the subject of "designs" as produced upon the Continent—in France more especially.

The cut that follows, exhibits three very common objects: fig. 1 is a bellows; fig. 2, a stick-handle; fig. 3, a knob or handle for a cabinet. The bellows, it will be seen, differs not in general shape or convenience from the ordinary article, yet how beautiful and elegant it is rendered by the hand of taste. A small portion only of this feeling brought to bear on our ordinary articles would produce a wonderful change for the better. Of cane-handles this work gives some half dozen specimens, all equally good, the one we have selected being, perhaps, as elegant as any.

Articles for the table are also here delineated with equal beauty. Our second cut gives us a new design for a paper-weight: a graceful lily-like enwreathment surrounds two figures appropriately busied with their books; a most appropriate composition for the centre of a library table.

Pens, erasers, and table-bells of the most exquisite fancy are also here, with clasps for prayer-books, or albums, of great merit, and full of characteristic ornament, bearing analogy to the use of each article. Leaving the library for the dining-room, we shall find our attention arrested by articles of ordinary use rendered beautiful by design of an appropriate character. We engrave a specimen—a cruet-stand for salad oils, ornamented with a profusion of foliage and flowers.

Many other examples may be found in this work; among them are cream-jugs and sugar-basins, coffee-pots, tea services, all of equal magnificence, with a design for a lamp, surrounded by cigar holders and smoking paraphernalia that might woo the most obdurate enemy of the "fragrant weed" to a participation in its pleasures.

Our fourth cut exhibits a design for a church lock; and it will not be easy to conceive anything more elegant or more appropriate; the projecting ornaments around it hold nails of an ornamental form. The key to this unique lock is also equally appropriate.

Our fifth illustration is a Gothic clock, which possesses great elegance of form, and is strictly true to the taste of the middle ages. The figure holding the lute is partly modelled from an illuminated drawing of the fifteenth century in the Royal Library at Paris, the other figures, with all their appointments, being as carefully studied.

But it is not alone to these portable articles of taste or convenience that M. Feuchère's attention has been devoted. We have designs for the interior of rooms for alcoves containing beds; recesses of saloons fitted up with pictures, tables, clocks, &c.; fireplaces whose ornaments reach to the ceiling; cabinets of painting and sculpture the most *recherché*; sections of palatial staircases and vestibules, decorated with groups of statuary; lamps, and other adjuncts of regal magnificence. Designs for theatres or decorated chapels seem to be equally easy to the fertile imaginings of the artist. Vases, garden seats, terraces, fountains, and such out-door elegancies of a mansion, are equally good. This cut is of a salt-cellar.

In selecting our specimens we have been confined to those only that would bear reducing to the limits of our columns; the most elaborate, therefore, have been untouched by our engraver. The work is costly: for it contains above 100 designs richly engraved. To the manufacturer, however, the expense will be repaid by a single advantageous hint; and we believe there are very few persons who may not be benefited by its study, no matter to what trade their labours may be addressed.

* We have selected these subjects from the volume; in which, however, it is necessary to remark, they—with a host of others—are beautifully engraved in line by MM. Varin. Our copies are, of course, greatly reduced, and convey but a limited notion of the originals. The work is published in Paris by M. Goupil and Vibert, and in London by Messrs. Hering and Remington, 137, Regent-street. M. Feuchère is the most celebrated of the designers of France; the productions of his mind and fancy have, indeed, largely contributed to promote the excellence of its modern manufactures. He appears to have made designs, more or less in number, for every trade over which the Fine Arts can exercise influence.

## THE DUTY OF LIFE INSURANCE.

THE duty of life insurance is incumbent upon ARTISTS more than upon any other class of men; not excepting even Men of Letters, whose widows and orphans are sometimes provided for out of the public funds, and who, not unfrequently, retain an interest in the fruits of toil which helps a provision for the HEREAFTER.

The duty is, indeed, so imperative, the advantages attending it are so self-evident, the process is so simple, and the means of effecting it are so seldom "out of reach," that its neglect becomes a positive wonder; yet how few of our artist readers are there who have availed themselves of so easy a mode of securing one of the greatest blessings the head of a family can enjoy—the knowledge that by a very small sacrifice he is averting poverty from, if he be not obtaining independence for, the objects of his fondest affection when he can no longer provide for their comforts, superintend their education, or direct their progress through the world—their guardian and their protector.

The subject has "come home" to us of late, in consequence of two or three unhappy occurrences, to which it is unnecessary for us to refer more distinctly than to say they regard Parents, who, while in the receipt of ample funds, were called, somewhat suddenly, from life, and whose death-beds were, we know, rendered miserable by the recollection that resolutions often formed had been postponed to "more convenient seasons," and that in lieu of comfortable provisions which might have been made without the sacrifice of a single luxury, families were to be left to the cold sympathies of relatives, or the inefficient charities of benevolent strangers. The perpetual moans of one of them seem at this moment sounding in our ears. Twenty annual pounds laid by, out of a not scanty income, would have done more to ease the bodily pain he suffered than all the skill of the physician could effect; so small a saving would have gone further to lessen his heart-pangs than all the fame he had acquired by years of honourable and profitable labour. He was dying—as he well knew—to leave his children beggars; his sufferings augmented by self-reproach; yet towards those he tenderly loved and fondly cherished, he had neglected no duty but the one—a care for the future of his offspring; the forethought that keeps away poverty, and which so effectually helps to "bring a man peace at the last."

There are very few of our readers who cannot call to mind cases equally strong or stronger. "Time," however, is not the only advantage which Procrastination "steals"; and many are they who, with abundant warnings full in their memories—with every-day experience of the wretchedness which follows the neglect, and the blessings which accompany the discharge, of this sacred duty—postpone it, from day to day, until the fatal words "TOO LATE" are, as the evil genius at the side of a death-bed.

Men who depend for position in society upon the produce of mind are seldom of calculating habits: they are far more prone than mere worldlings to do what they believe right; they have a natural love of justice, an inherent sense of propriety; and we believe the number to be very limited of those who would wilfully and deliberately decline an act alike dictated by wisdom, humanity, virtue, and religion. But such men are apt to think carelessly of the future, and require continual promptings to exertion in reference to matters out of their immediate course. Many who would unhesitatingly toil all night to obtain an additional enjoyment for his household will give but little thought to laying a foundation by which its advantage may be perpetuated to those he dearly loves, and for whom he willingly "works, works, works," till the hand becomes weak, the eyes grow dim, and the mind is shaken. They must be told, over and over again, of what may be or what must be—the poverty or the prosperity that will arise out of the postponement or performance of a duty easy to render and certain in the manifold blessings of its results.

We are sufficiently aware that the means of artists are usually limited; but there are, assuredly, very few who cannot, during the year, save the small sum that will be requisite to effect an Insurance. The career of artists is generally commenced when they are young; and their reserved and retired habits, with the necessity of labouring at home, induce early marriages. The call to insure is, therefore, often made when the premium for insuring is comparatively trifling—when a very few annual pounds will secure a provision for the survivor. And what marriage-gift can be so acceptable to a bride? What more emphatic blessing can be pronounced upon a new-born babe than the pledge that when an orphan it shall not be an outcast?

The love of offspring is the most universal of all natural sensations: the most selfish and worldly of mankind are rarely insensible to its influence. Surely those to whom our observations are more especially addressed require only the stimulus to act promptly;—not to be satisfied with "good intentions," but to do at once that which they will be at once convinced they ought to do. The process, as we have said, is very simple; every newspaper that may be taken up contains directions how it may be accomplished; it may be achieved by a single visit to any of the many offices—a few after inquiries, and the thing is done!

For a few pounds what a store of self-gratulation may be obtained! How comforting will be the knowledge that the most imperative and the most satisfactory of all duties has been discharged! With what augmented pride will a man look upon his wife and children, rescued from the grasp of poverty when he is gone! What a great reward for even huge sacrifices is self-approval!

Earnestly shall we endeavour—and that from time to time—to impress upon the minds of artists the vital importance of the step we counsel. The very consciousness that it has been taken—by rendering a man more independent of the future, less anxious, less terrified by temporary illness, less oppressed by the dread of death—will assuredly add to his means more than the sum thus taken from it. Who, we ask, has not felt this often—when working out the intellectual faculties? Every physician knows it well; "the mind diseased" fearfully augments bodily ailments; and the terror that must arise from the knowledge that beloved objects are in danger of being left destitute not only retards a cure, but often prevents it.

This very powerful inducement to effect INSURANCES ON LIVES has not, indeed, been pressed with sufficient strength upon public attention—*that the labours of busy men will be greatly facilitated, and, consequently, their profits be considerably enhanced*, by the absence of that desponding and embarrassing ANXIETY concerning the FUTURE which so inevitably acts as a drag upon industry, a chill to energy, and a desperate check upon exertion; preventing the full exercise of THOUGHT upon occupation; deducting, indeed, every day, a very considerable portion from the day's produce of labour. Those who have suffered from the terrible malady of *apprehension*, under such circumstances, will know that we in no degree exaggerate its evil influence upon mind and body.

Let the artist be convinced that no part of his hard and honourable earnings can be, by any possibility, so beneficially laid out—not only as concerns the future, but as regards the present—not alone for his wife and children, but for himself—not merely in reference to produce hereafter, but as largely increasing actual and immediate gains.

## MR. RIPPINGILLE'S LATE MAGAZINE.

THIS monthly magazine has died at the age of twelve months. The editor pledged himself that, at any sacrifice, he would publish it for that period, continuing it if successful, but abandoning it if unsupported. He has redeemed his pledge, and it has ceased to exist. With every desire to treat Mr. Rippingille with respect, to which he is eminently entitled for his abilities as an artist and an author, we take the liberty to say that we anticipated this result from the commencement of his undertaking, and that such anticipation was strengthened as he proceeded with his work. Our readers will recollect that in May last we announced Mr. Rippingille's "accession to the 'class critical' as tending to good," "augured well from his embarkation in the cause of authorship on behalf of the Arts," speaking of him as "an artist of high ability, a traveller of large experience, and a critic whose opinions had been formed in the best schools." At the same time we took the precaution to state that, inasmuch as "it by no means necessarily followed that opinions emanating from ability, experience, and sound judgment in Art were always discriminating and just, or generous and liberal," we should "watch his progress with no small confidence yet with some anxiety;" placing, however, "*much reliance on the spirit of integrity by which we believed him to be actuated.*"

We are now enabled to speak with greater certainty,—the results of his labours and the consequence of his attempt being before us. Fairly judged, Mr. Rippingille will have augmented his reputation by this effort to elevate his art. He very wisely abstained from comments upon the productions of his professional brethren—in all cases save one; that one is the only blot on his work. We refer to his criticism on the prize cartoons; in the competition for which he was himself an unsuccessful candidate. We said at the time that these remarks were not in good taste; that, if not actually unjust, they savoured of injustice, and were, to say the least, ungenerous. For our one blow we received a dozen, which we did not think it necessary to return; and, now that he is in no condition to give us another, we are not likely to provoke it. With this one exception, then, we say the work was conducted in a manner highly to his honour: there was a good, sound, frank, and manly character about it; it contained a vast deal of valuable information; it assumed a high tone, but not a tone too high, in maintaining the rights of artists; laboured to raise the standard by which they were to be judged; and advocated, systematically, powerfully, and conclusively, the equitable and reasonable claims of so honourable a profession—sometimes with eloquence, always with talent and zeal.

In his "farewell" remarks Mr. Rippingille strives to account for his failure—very unsatisfactorily, to our thinking. The cause is simply this: Mr. Rippingille addressed his work too exclusively to the profession; although styled an "Artists and Amateurs' Magazine,"—with the latter it had little to do; and it must be admitted—however unwillingly, and however humiliating the admission may be—that our British artists care infinitely too little for that instruction which is to be obtained by reading and thought. Too many of them seem to think they can paint better without knowledge than with it; to consider the experience of others as only drags to genius; and manifest a most lamentable, and a most culpable, indifference towards all that is passing in the world of Art around them—at home and abroad.

It is easily explained why we are prospering and Mr. Rippingille has failed: we have addressed ourselves far more than he did to the public—the public, and not the artists, have been our patrons; and we unhesitatingly express our belief, that, if we had pursued an opposite course, we should long ago have penned our own "farewell," instead of being called upon to record another "failure."

We believe there are few Artists who do not read the ART-UNION; but—the confession is not pleasant—the number of those who *purchase* the work is by no means so great as, we presume to say, it ought to be. The circulation of the ART-UNION is mainly among the "Amateurs"—it is, we are proud to say, a guest at the tables of a vast majority of those who desire the advancement of British Art, and who willingly give their aid to sustain a journal conducted in a manner, and upon principles, of which they approve. We do not choose to risk the charge of arrogance, and, therefore, abstain from saying much that we might say of the service we have rendered in making the Arts more extensively known, respected, and appreciated. But we may not conceal the fact, that we have obtained from the artists more respect and confidence than profitable support and actual assistance; while the "amateurs" generally, throughout the kingdom, have given to us so much of both as to have placed our journal upon a basis which can be shaken only by our own misconduct.

Mr. Rippingille tried a worthy experiment, and failure is not discreditable to *him*; he would no doubt have done better if he had been better supported; as it is, it is impossible to review the twelve numbers of the "ARTISTS AND AMATEURS' MAGAZINE" without feeling respect for the editor—holding his abilities in increased estimation, and believing him eminently qualified to elevate and advance the best interests of BRITISH ART.

## OBITUARY.

### THEODORE VON HOLST.

It is very mournful when genius is doomed to an early departure from a world it appeared destined to adorn; it may be, only just as difficulties have been overcome, the reward is at hand, and the hope of honourable distinction is about to become a substantial reality. The artist whose loss we deplore had to contend against many obstacles, —those to which all men not "born to fortune" are invariably subjected,—those which arose from a resolute adherence to peculiar and not general notions of Art, and, we must add, most unhappily, those which grew out of far too reckless a disregard of the wholesome restraints which society establishes, and which no man can either despise or neglect without ultimately paying a fearful penalty. Although in reviewing the career of one who is in some degree public property, it is not necessary to act upon the principle *nil nisi verum*, it is much more dangerous to adopt, exclusively, the motto *nil nisi bonum* in reference to persons whose lives, if rightly read, are pregnant with salutary lessons. We were among his earliest and strongest to urge him to exertion, and the most sanguine of his success; our disappointment is therefore great in proportion.

It is the too frequent mistake of men of genius to imagine they are privileged to permit the passions to assume the seat of reason, and to pursue a course that is very terrible in the retrospect. Of a surety "the end of these things is death." Had the mind of Mr. Holst been healthy, and as well ordered as it was undoubtedly strong and original, according to all human calculation he would have been now approaching the zenith of his fame,—honoured, respected, and beloved. Great capabilities have been comparatively wasted; the works he produced are to be regarded rather as the evidences than the achievements of power; the promise which exists without the fulfilment; and consequently the world is his debtor but for a very small portion of that which it expected to receive.

Theodore von Holst was born in London on the 3rd of Sept., 1810, and died on the 14th of Feb., 1844. He was descended from a Livonian family; and his father, about the close of the last century, settled in London as a teacher of music—a profession of which his elder brother, Gustavus, is a distinguished member. In early youth the musical taste of Theodore was remarkable; still earlier and still stronger was his bias for the Arts. When a child he manifested much skill in drawing; and having studied from the antique for some time at the British Museum, he was admitted a student of the Royal Academy, and became a favourite pupil of Fuseli. As a mere boy he was looked upon as a marvel; in his 10th year, indeed, he attracted the notice of Sir Thomas Lawrence, who, one day looking over his pencil sketches, gave him three guineas for one of them,—a circumstance to which Mr. Holst always referred with pleasure. It was the first emphatic encouragement to labour he had received. Subsequently, he executed many drawings for Sir Thomas Lawrence, several of which were, we are told, commissioned by George IV., and these were of a class which a youth with very limited means may have been tempted to execute; but the subjects selected were little to the credit of the President and his royal employer. Who shall say how far the after-career of Holst may have been influenced by this ill-directed patronage? "As a painter," writes to us one of his nearest relatives, "he followed the bent of his own genius, which neither public direction, the offer of commissions, nor privations, could alter, and, therefore, much less copyist or imitator? Each work bore the stamp of originality. Even public critics seldom pronounced their strictures without at the same time qualifying them with praise, and even then, wrote more in the light of friendly advisers directing to meet the public taste, than as censurers. Notwithstanding which, he was always independent of advice, and could not disengage his mind from romantic and gloomy subjects, which may be attributed to his natural disposition inclining to melancholy, and an impulse within him to depict his feelings on canvas."

It is singular that, strictly speaking, his earliest and his latest patron was Sir Edward Lytton Bulwer. In 1831 he purchased a large picture of Holst, 'The Drinking Scene in Faust;' and the picture upon which he was actually employed just prior to his death was a full-length portrait of this distinguished author and estimable gentleman.*

Of his other principal works notices will be found in various numbers of the Art-Union, since the year 1838. The British Institution at the present moment contains two of them,—the one a landscape, the only one he ever painted; the other 'The Appearance of the Spirit to Lord Lyttelton,' painted under great bodily suffering. He has left a large number of sketches, some unfinished pictures, and the large picture recently engraved,—'The Raising of Jairus's Daughter,' which, strange to say, was never sold.

The genius of Mr. Holst was of a remarkable order. We have repeatedly said he was endowed with enough of it to furnish, out of its overstock, a dozen painters of the modern school, who too generally think that all the higher qualities of mind are exhibited by elaborate finish. His peculiar style originated, no doubt, in his German descent, and in the visits he occasionally paid to the native land of his ancestors; for his works were essentially German in conception, composition, and execution, although with greater freedom and imaginative power than the artists of Germany usually exhibit. They were consequently unsuited to the general taste in England; and his popularity was not commensurate with his desert. Often he permitted extravagant license to accompany vigorous thought and brilliant fancy, marring the great purpose of Art by reckless indifference to the impression produced upon the spectator. Very few of his productions were altogether free from eccentricity. His defects however, as we have intimated, arose from a superabundance, and not from a paucity of talent,—an evil of which the historian of Art in the nineteenth century will seldom have to complain. Time would no doubt have so pruned the tree as to render its fruitage equally wholesome and abundant; it has pleased Divine Providence to remove him thus early from life; and we mourn his loss less for what he was than for what he might have been—and, we imagined, he was destined to be.

In person Mr. Holst was tall, latterly he had a slight stoop. The upper part of his face was intellectual; the lower part was, perhaps, the opposite,—it was, however, hidden in a great degree by a large moustache which he always wore.

### FRANCIS NICHOLSON, ESQ.

This venerable artist—the father of the British School of Painting in water colours—died on the 6th of March, at his house in Charlotte-street, Portland-place, "full of years and honours;" leaving earth at the patriarchal age of 91. His son-in-law, T. Crofton Croker, Esq., F.S.A., designs to print—for circulation among friends—some matters illustrative of Mr. Nicholson's active and useful life. We shall, therefore, postpone any more particular reference to the subject until this "history" has been laid before us. His name is closely associated with the early progress of "Lithography" in England; and is, indeed, prominent in reference to all the improvements the Arts have undergone during the present century.

## THE LATE SIR R. K. PORTER, K.C.H., AND THE BRITISH MUSEUM.

It is with great satisfaction we hear that the most comprehensive memorial left of our lamented and distinguished countryman the late Sir Robert Ker Porter's talents, in the Arts' true union!—"the painter's pencil with the scholar's pen"—has this year become the property of the British Museum. We mean his long-celebrated "Large Folio," containing the original drawings he made during his well-known travels in the East, illustrated by their attendant notes, and all sketched on the relative spots, faithful to what he saw, whether views of country, cities, remains of antiquity, people and their costumes, or ancient inscriptions, &c. &c. Sir Robert Ker Porter spent three years, or rather more, in the East, indefatigably pursuing his researches, and carefully recording, by pen and pencil, their results. Indeed, we may see, in this compendious volume, that his was no "bird's-eye view" of a land of time-consecrated objects.

About twenty-four years ago he published in England two large quartos, entitled "Travels in Persia, Armenia, Babylonia, &c. &c.," comprising good proof in the matter, of the use he had made of his notes, and embellishing the letterpress with many smaller sketches of the numerous views, &c., given in nobler detail, in his (now) *Museum Folio*. From the published work, several subsequent travellers over the same ground have gratefully acknowledged they drew their lines of route; and from its researching pages the Rev. Alex. Keith extracted many "Evidences of fulfilled Prophecy," produced in his admirable volumes on that important subject. Knight's "Pictorial Bible" also is enriched in numerous parts with illustrating notes and outlines from Sir Robert Ker Porter's published sketches of the ruins of Babylon, and of other relics sacred to the memory of Israel's captivity in those countries. Those printed travels were soon translated into the literary continental languages, where Sir Robert's name had been long previously known and respected, both as a diplomatist and a traveller, and not less admired as an artist of the highest powers with the pencil. In almost all the countries he visited he left some specimen of the latter, to be a memorial of his warm sense of their generous hospitality, or of a particular personal kindness: such as was the altar-piece he painted in the ancient Monastery of Aidmoiadzen, at the foot of Mount Ararat, in Armenia, and presented to its venerable Patriarch, for a continued memento of "a welcomed stranger's gratitude;" and such was the noble historical portrait of Peter the Great of Russia, which he painted at Petersburg, and presented to the then Emperor, Alexander, on his marriage with a fair subject of the imperial dominions.

But we will proceed no further at present with these reminiscences of British Art so liberally dispersed abroad, but return to a renewed expression of our satisfaction at finding that *Great Folio*, filled with the original documents he brought home with him from all those lands, is still with us! For we must ever consider it to be the most valuable of his works, by possessing a concentration of his talents as an artist and a traveller of experienced observation; and also it contains numerous unpublished matters, which may hereafter prove of much importance to our country, on many future subjects of reference.

With regard to some of the particularly interesting embellishments of the work, it opens with a highly-finished portrait (in bistre) of the late King of Persia, sketched from the life by Sir Robert Ker Porter, at the monarch's own personal request; but before Sir Robert presented the completed drawing to his Majesty, he made a copy for himself, which he afterwards placed in this *Document Folio*. Then succeed, in its relative pages, the views of countries, sketches of their distinguished personages, &c.; and the last portrait in the book will be that of the lamented author and artist himself,—the recently-published full-length print of him at Dominic Colnaghi's, from a faithful likeness by the late Geo. Harlowe, dressed in the light European uniform he wore during part of his travels in the East; while the unaffected position of the figure, contemplatively leaning against a rocky bank on the plain of Armenia, and each feature of the accurately-delineated face responding to the sentiment of the attitude, together faithfully portray the character of the man they would represent,—enterprising, observing, full of intellect and energy, yet mild and gentle, without a grain of selfishness or ostentation about him. Such he was! and such his country respects and regrets him. But we are led, with a sincere gratulation, to believe that his meritorious and eventful life is intended to be commemorated by the pen of his only surviving sister, Miss Jane Porter, who accompanied him from England on a purposed short visit to Petersburg, two years ago, and who, after a sadly-detained stay, returned to her country, after his lamented death in that inclement climate, in a state of depressed health, which, should it continue, must much delay the commencement of so desirable a national record to his memory.

* We may here state that we ourselves had the pleasant task of directing the attention of Sir Edward Lytton Bulwer to the merits of Mr. Holst, who purchased this work and another of large size, from the artist, when he found it difficult to obtain for his pictures the value of the canvas on which they were painted. Mr. Holst was introduced to Sir Edward Lytton Bulwer by Mr. Henry Behnes Burlowe, a sculptor, who died at Rome; one of the truest and worthiest friends man ever had.

## MEMORIES OF PICTURES.

By Mrs. S. C. Hall.

NO. VII.—H. P. BRIGGS, R.A.

Pictures that, according to the simple, but most expressive, nursery phrase, "tell a story," dwell far longer with uneducated memories than portraits or landscapes. In both these, Nature surpassess the imitator. We continually encounter faces lovelier than Titian's copies, and landscapes—where rapid changes of the atmosphere produce more exquisite effects than were ever painted. But a high and vigorous mind idealizes, refines, and even strengthens historical description—often satisfying the judgment while going far beyond the imagination. In our own time, Leslie has painted from the leading French and English dramatists, so as to place the characters they created—and he translated—for ever before us. Hamlet never can be "put upon the stage" so powerfully, so effectually, so entirely what the great poet intended, as Maclise has achieved in that immortal work of his, which once again delighted and instructed me only a few days ago, when I saw it "chiefest among the stars" in Mr. Vernon's gallery. But, surely, it made me once more regret that his high genius is not always addressed to worthy subjects,—that he sometimes turns aside from the path before him, the exalted path which leads to the temple of true Fame. Those who have been so fortunate as to behold Eastlake's 'Christ weeping over Jerusalem,' must know that his "holy" mind was alike competent and worthy of the task he undertook. The most hardened profligate could not look upon that picture without acknowledging emotions which precede repentance. What a glorious gift it is!—making dumb canvas eloquent, perpetuating events, exciting sympathies, moving the hearts of a multitude "more than with a trumpet." A book is a silent, solitary thing—a sincere counsellor, a gentle friend, a fireside companion; a dear and private minister of wisdom, to cherish and to treasure, and gratefully to bless. But hang a noble picture on a public wall, and hundreds, thousands, millions will be taught as one man. I do not mean merely in Art, though that is much; but their hearts can be set beating, their eyes swimming; the public spirit, the devotion, the patriotism, the honour, the self-sacrifice, of the past, can be so put before them as to arouse their best sympathies and finest energies, while impressing in never-forgetten "language" the divine lesson, "Go and do thou likewise."

But alas! our historic painters too often "forget their cunning," and flatter our vanities by painting faces instead of actions. They tame down their mighty minds to the insipid task of portraiture. It is heart-chilling to see it, but it is not the less true. They shake their heads, and tell you they "must live." It seems, to first thought, a vulgar necessity—that living; but we all cling to it, though some affect to call it worthless—which is a sin, a great and terrible sin: it is God's gift, and deserves all care at our hands—to live long and to live worthily. Still, it is grievous to see an historic painter doomed to multiply ugly men and vulgar women in the positive and persisted-in horrors of contending colours and coarse presumption.

A picture, which I remembered—from long ago—with extreme interest, I saw the other morning at Mr. Vernon's. What a delight, and what a glory it is to visit that house of true taste, genuine feeling, veritable liberality, and judicious patronage!—to examine a collection formed by so liberal a gentleman!—a collection of the works of English painters; OUR OWN PAINTERS!—not a single unworthy work under that roof, though every wall, almost every inch of wall, is covered, from the ground to the garret. The picture I so well remembered is 'The First Meeting of the Spaniards and Peruvians;" which to me, who understand the sentiment of a picture far better than its execution, seems the most striking and the most sterling of all the works of Mr. Briggs. There is a grace, a tenderness, a beauty in the Inca Atahualpa and his wife, which enhances the knowledge of their helplessness and natural good faith; the unconscious child, which clings to the Peruvian Princess, seems terrified, as the mother is indignant, at the stare of the Spanish grandee, who crouches like a serpent on the earth. Valverde, of notorious memory, is a most powerful contrast to the gentle Inca—a portrait of intolerant violence and bigotry, caring far more for the crown than the cross; while his brutal and insolent followers are preparing for the attack, stimulated by passion for plunder and blood. It is, indeed, a noble historical work, full of eloquent truth, well entitled to the place it has obtained. It seems improved in tone, and firmer and softer in colour than when I first saw it, some fifteen years ago, when it so strongly impressed me, that I looked forward, as a rich treat, to the privilege of spending an evening at the house of the Artist;—I went as usual, under such circumstances, with all persons more or less, speculating as to whether the painter would resemble his works. His fragile and gentle wife was then in the bloom of her exceeding loveliness, and I hoped I might like him as I admired her. Alas, for my imaginary portrait! The tall, pensive, thoughtful-looking man at first disappointed me. He was not what I fancied a painter of heroic scenes would be. He was so very quiet, with a reserved smile and a calm voice—an air not sullen, but firm, evidently not easily turned from a purpose—his eye, however, was rapid and clear, and, after the first half hour, I forgot the momentary disappointment in the genial kindness and cheerfulness of the evening. That little meeting was in the house in Charles-street, now occupied by Mr. Lover. I believe we were all of very varied opinions, and yet harmonized well together. Mrs. Opie, who was second cousin to both Mr. and Mrs. Briggs, was there, and others, who, I am sure, cannot but remember the brief but happy hours then spent. These gentle-mannered people creep quietly into our memories, and stay there. The more I saw of Mr. Briggs the more highly I esteemed him. He was excellent in all the relations of life; and certainly his heart was buried with his chosen companion, whom he lost in 1840, following her in 1844, both dying of our fatal English malady—pulmonary consumption. His artistic life has none of the wild story or adventure that interests us, as in romance. He had no difficulties to encounter or overcome, having a fair inheritance, but not enough to prevent his painting portraits. His family is one of ancient honour in Norwich, distinctly threading its way back to the time of Edward III.; and his ancestors were good men, good citizens, reverend divines, and brave soldiers.

I looked over the curious genealogy of this ancient family in the painter's dining-room in Bruton-street. The walls are hung with some of the portraits of these worthies, fur-coated and jewelled;—one a hero, who had espoused the cause of his King when loyalty went—as God grant it never may again—out of fashion;—and I talked with Mrs. Opie, who had watched by the death-bed of both her cousins, a blessing and a consolation to them in their latest hours, as she had been during many years of their sunny lives. The household had been ever well ordered—the ordering of a well-toned mind; the house was always quiet—but when we walked into the painting-room, which I had last visited when Mr. Briggs was at his easel, all was so like what it used to be, that I almost looked round for him whom I shall see no more in this world. Still there came the sense of DEATH amid the memorials of his art. It was very lonely; and though my kind companion talked cheerfully, as "friends" feel it their duty to do in what *we* should call "the house of mourning," I could hear her voice falter, and see her eyes glisten more than once.

Mr. Briggs was very fond of painting literary persons, but surely there are many portraits in Bruton-street that will never be suffered to enter the auction-room, where it is intended to send such of his paintings as are not retained for his children. There is a portrait of Lady Cork—which the venerable dame sat for to Mr. Briggs at Mrs. Opie's request—that would be a treasure to her family. Another of Mr. Plumer Ward; another of Mrs. Jameson; another of Mrs. Austin. Three (kit-kats) of the Duke of Wellington are there also, all admirable as pictures and likenesses; one of Mrs. Opie; one of the Rev. Mr. Milman; besides many others. A charming half-length of a girl is there, in a transparent muslin dress, the hands clasped carelessly behind the figure; a rich harvest of bright auburn hair folding and falling about her head and throat; a sweet expressive face, which ought to have a place of honour upon the walls of one of our patriotic collectors. It is truly a charming picture, though Mrs. Opie said it was one of his earlier ones. It is certainly a picture to covet.

Among his "Remains" are some historic pictures also; the following ought to be noted:—'Roger Mortimer seized in Nottingham Castle by the Lords united against him, and, in spite of the prayers of Queen Isabella, who was present and trying to defend him, was carried off to judgment, and not very long after to execution.' 'Margaret of Anjou, having fled for refuge into the woods with her young son after the capture of her husband, Henry VI., and being met by robbers, took her son by the hand, and presenting him to the assailants, said, "Here! friends—save my son, the son of good King Henry!" The men, filled with pity for the distress of the Queen and Prince, carefully conducted them to a village near the sea, whence they embarked in a vessel for Flanders.' 'The King of Castille coming to drag to instant death the children of Inez de Castro, whom his son had privately married, and forcing them from their mother's arms.' Of the smaller pictures there are the scene from Boccaccio; 'Othello telling the tale of his exploits to Desdemona and her Father;' and 'the Friar in "Romeo and Juliet" conducting the Lovers to be married.'

It is a great satisfaction to find genius and conduct in happy combination. Mr. Briggs was born in 1791, at Walworth, close to Newington, in Surrey. His father held a lucrative situation in the Post-office, and he was intended for the mercantile life; but the talent, which at seven years old made him sketch whatever he saw, induced his father to permit him to enter the Royal Academy as a student, in 1811; and in 1813 he went to Cambridge and painted a professor and many of the members of colleges there. Mrs. Opie says, she well remembers hearing his father, John H. Briggs, when on a visit to her at Norwich, dwell with great pleasure on his son's rapid progress—rapid, indeed, it must have been, to have enabled him to become a portrait-painter equal to the task of painting our great men of the University in two years. It has been stated he was a pupil and a nephew of Mr. Opie;—he was neither; he never even saw Mr. Opie, and he was Mrs. Opie's cousin by the younger branch.

Mrs. Opie's mother, Amelia Briggs, married Doctor Alderson, of Norwich, and the estimable author of "The Father and Daughter" is their only child. She gave me much curious information relative to this very old family, of which only herself and the two children (boy and girl) of the late Royal Academician remain "until this day;" a family distinctly traced from the reign of Edward III. to the present time, is now only represented by Mrs. Opie and these two interesting orphans! But I am not permitted space for matter that might make a most singular record of bygone times. One exquisite episode connected with the family touches on the fidelity of an Indian woman, whose master and mistress, dying in India, intrusted their child, a thousand pounds in money, a gold watch, and a chain of valuable pearls to her care, and received a promise that she (the Indian) would journey to Europe, and deliver the child to her relations. The woman was faithful; but her husband was a traitor—he stole the money, the watch, and the chain of pearls, and fled; his wife, by some means or other, recovered the treasure, the pearls and the watch. The false slave paid the penalty of crime: he perished in the memorable blackhole at Calcutta; but the Indian brought her infant charge and its dowry safe to England. When the disease which proved so fatal to his beloved wife attacked Mr. Briggs, Dr. Chambers ordered him to go abroad. He went, but the restlessness of that wearing and destructive fever was upon him, and he wandered from place to place until he could no longer endure absence from home. He returned full of the ideal of pictures, which all who saw him knew he would never live to paint!

[The sale of the finished pictures and sketches of the late Mr. Briggs is advertised to take place on the 25th of April and two following days. There will be sold with them various prints, Italian, French, and English.]

THE

EVE OF ST. JOHN.

J. N. Paton, Del. Fred. Bramston Sc.

J. N. Paton, Del. T Armstrong, Sc.

ELFINLAND WUD.

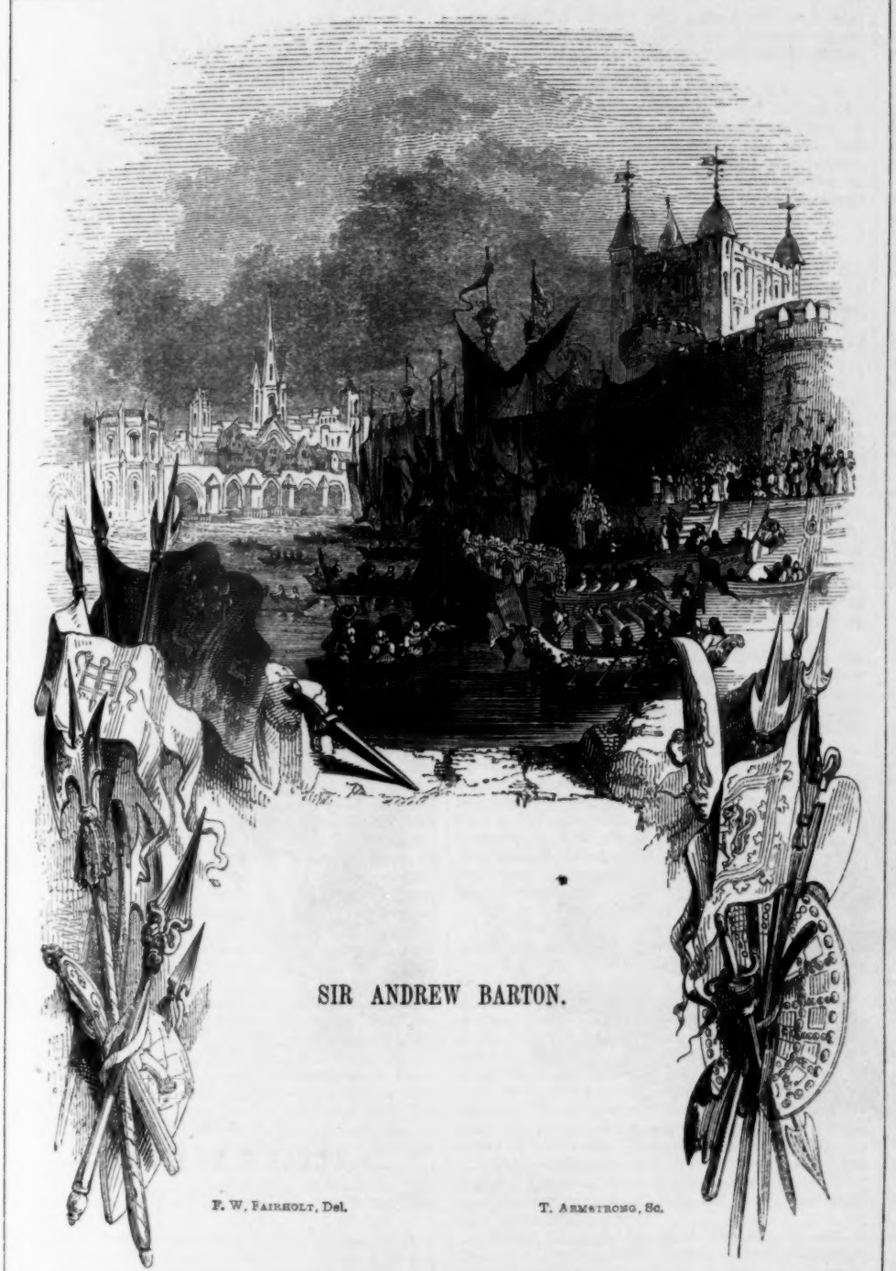
THE ART UNION, No. LII., contained some examples of the first volume of "The Book of British Ballads, edited by S. C. Hall, Esq., F.S.A." The work has just been completed, and we have the pleasure to submit to our readers a few specimens selected from the second volume, which we are called upon to bring, in a measure, under review. The book was "suggested by the works of German Artists;" the editor avows so much in his dedication (and assigns that fact as the motive for so dedicating it) to the King of Bavaria, "whose patronage of the arts has elevated the position and character of his country, secured his own imperishable renown, advanced the universal cause of civilisation, and given an example and a stimulus to the other sovereigns of Europe." As in the first volume, the second contains an illustration on every page. It may be well to explain here, however, that the work is issued also in one volume,—a form in which we prefer it, although to some persons it may seem too "bulky." It contains above four hundred engravings on wood. Those who are not acquainted with it will obtain an idea of the style and character of the illustrations from the two specimens which appear on this page; the one being a "head piece," and the other a "side slip;" the next page contains another side slip and a tail piece. Thus, each ballad has two large engravings, and as many side slips as it may occupy pages. We may be justified in describing it as a superbly embellished, highly interesting, and very valuable book, containing, as it does, nearly all, if not quite all, the choicest ballads in the language, accompanied by explanatory introductions, "communicating all that can be obtained concerning the history of each," and illustrated by the pencils of accomplished British artists, engraved in the most masterly manner of which the art is capable. The list of engravers, indeed, contains the name of nearly every artist who is "famous" in his profession. In many instances, also, the introductory pages contain explanatory introductions necessary for a proper understanding of the text—as for example in the Ballad of "Sir Andrew Barton," where an engraving is given of "the bolt," so frequently referred to in the course of the Poem.

E. Corbould, Del. J. Bastin, Sc.

E. Corbould, Del. J. Bastin, Sc.

THE BONNIE BAIRNS.

FEW of our readers will have forgotten the specimens from this book we published with our fifty-second number. We then printed a list of the artists by whose contributions the first volume was formed. In this second volume many of them again appear; while the accessions are,—Mr. J. N. Paton (one of the successful candidates for the Art Union prizes offered last year), Mr. Tenniel (whose works obtained another prize on the same occasion), Mr. F. R. Pickersgill (who obtained the third prize), Mr. Selous (whose outlines illustrating the "Pilgrim's Progress," have already made him "famous"), Mr. Fairholt (who joins to fine artistic skill rare antiquarian knowledge), Mr. Brine, Mr. Weigall, Mr. Forester, and—though last not least—Mrs. M'Ian. The two illustrations on page 89. are by Mr. J. N. Paton; the one commences Sir Walter Scott's ballad of The Eve of St. John, the other is a side slip to Motherwell's singular ballad of the Elfinland Wud. The artist has exhibited a very fertile fancy, his drawings are masterly, and the mind he has brought to bear upon his task justifies us in augurring for him a high and honourable position in his profession. He is young; and this was literally his first introduction to the public. The two prints which occupy this page are from the pencil of Edward Corbould, now an artist of established fame. They illustrate Allan Cunningham's beautiful and pathetic ballad of The Bonnie Bairns. The two on page 91. are engraved from the drawings of Mr. F. W. Fairholt, illustrative of the famous old ballad of Sir Andrew Barton, one of the especial favourites of Percy's collection. Mr. Fairholt has succeeded in producing not only a very interesting series of prints; he has rendered them valuable by making them accurate portraits of the various shipping peculiar to the several ages of England, "in strict accordance with ancient authorities in all instances;" thus forming a pictorial history of the British navy, from the earliest Anglo-Saxon ships down to our own period. The two engravings on page 92. are the productions of Mr. Selous, and are illustrations of a very ancient Scottish composition, entitled The Clerk's Twa Sons o' Owsenford. It is needless to direct attention to their high merit. They will bear comparison with the very best efforts of the same kind by the most popular artists of Germany. The same, indeed, may be said of very many of the compositions which appear in this richly embellished Book. They will by no means suffer by being placed in juxta-position with Continental efforts.



SIR ANDREW BARTON.

F. W. Fairholt, Del. T. Armstrong, Sc.

F. W. Fairholt Del. T. Armstrong, Sc.

SIR ANDREW BARTON.

GOOD as the majority of these designs unquestionably are — and admirable as many of them may be safely pronounced to be — it must be admitted that some of them fall far short of excellence. There are blots, here and there, which we would fain see erased. But it is not too much to say, that if we place these aside, the examples of our British artists may be compared with those of the artists of Germany, without any dread that our national character will suffer. We are not to forget that our leading English painters have not done what their Continental brethren have done repeatedly — devoted their attention to the spread of art by means of the wood engraver. Nearly all the first men of Germany, and not a few of those of France, have considered it no condescension thus to labour for the education of the million; and they have achieved fame in proportion; the wood-cuts of the Niebelungen, and those from the drawings of Horace Vernet in the several publications in which they have appeared, have made the names of their producers more widely known than the galleries of Munich and the Luxembourg. So it will be with this "Book of British Ballads." Abroad, its circulation has been considerable; many of them have been copied into German and French works; and upon more than one occasion, we have seen names which figure in this work mentioned with respect and honour. Occasionally, indeed, there has been an intimation that not only the character of the production, but the style and manner of the artists, have been borrowed from the minds which took the lead in publications of the class — and this is certainly in some degree true; but the illustrations of the several pages have been — as they ought to have been — treated as evidences of rightly-directed genius. Neither should it be forgotten that many of the artists — whose successful efforts have contributed to render this work justly popular — here for the first time entered upon a new department of their profession. A very large proportion of them, indeed, had never drawn on the wood at all, until induced to make the essay by illustrating one of these fine old national ballads of their country. And it was a worthy task — worthily worked out — one which we know was undertaken far more from the love of art, and an earnest desire to extend its influence, than from any selfish feeling or interested motive. Two, whose examples furnish the embellishments of these pages — Mr. Selous and Mr. Paton — have thus made their earliest attempts. We trust inducements will be held out to them to continue a course they have so well commenced.

THE

CLERK'S TWA SONS

O' OWSENFORD.

H. C. Selous, Del. J. Bastin, Sc.

H. C. Selous, Del. J. Bastin, Sc.

THE

CLERK'S TWA SONS

O' OWSENFORD.

CONSIDERING, then, the "Book of British Ballads" as an experiment (for most of our readers are aware that, until it was issued, the ability to draw upon the wood was imagined to belong almost exclusively to a very limited number of artists), the volume may be safely described as essentially advancing the art. It remains for others to follow out the system here commenced. We repeat our entire conviction, that abundant evidence has been supplied, by which to support the assertion, that in this branch — as in all others — the capabilities of our British artists are fully equal to any duty they may be called upon to undertake; and that to characterise them as in any degree inferior to their Continental rivals, in any of the higher intellectual qualities, is to perpetrate a libel, easy of disproof by mere reference to facts. We may be justified in describing the "Book of British Ballads" as a rare and valuable work — an accession to English literature — a gathering together of the purest compositions in the language, hitherto scattered through a variety of volumes, — such as cannot fail to be "agreeable and interesting to the general reader, and not unsatisfactory to the antiquary and the scholar." The subject, indeed, is one that in any hands could not have failed to be made popular. The task of the Editor was by no means an arduous one, as regarded selection; among the mass which presented themselves for admission into the Collection were several concerning which no second opinion could exist, — favourites that will preserve for ever the charm which for ages they have maintained. Such, for examples, are Chevy Chace, the Children in the Wood, the Blind Beggar, Robin Hood, the Nut Browne Maid, the Heir of Linne, Sir Lancelot Du Lake, Sir Andrew Barton, King Estmere, the Birth of St. George, Sir Cauline, and other very ancient compositions. It was, however, "an essential part of the Editor's design to collect only the Ballads most worthy of preservation — and not to reprint those which have no stronger recommendation than their rarity; — rejecting none because they were already sufficiently known, and accepting none merely because they were scarce." Of the merit of the Book, as we have intimated, little belongs to him; of the noble compositions which have for centuries "stirred up the sympathies of the multitude," it is impossible to speak too highly; and it would be very difficult to overrate the service rendered to the Editor by the Artists, to whom his grateful acknowledgments are eminently due. To these remarks we may add that the Work has been successful, giving safe promise of a "Reprint" ere long.

## ETCH'D THOUGHTS.

By the Etching Club.

*Printed for the Etching Club.*

The work to which this title is prefixed is a thick imperial quarto volume, containing a prolonged series of the best modern etchings that have yet appeared, no matter of what school. Even as a desultory work the contents proclaim the Etching Club to have made vast progress towards their purpose. Some of the vignettes bear dates of a few years back: be that as it may, they are yet superior to anything we have seen by the same artists; and much of this excellence is owing to their being simply "Etch'd Thoughts," and not prescribed subjects, for the spontaneous images of mind are more vivid, and can be more effectively described, than those invoked upon compulsion.

The Society have adopted a quaint but most appropriate motto—it is "Rem acu"—to which we conscientiously enough add, "dignissimè tetigerunt." They also offer as a cognisance, an etching-needle and a plate, which, with their sufficiently pointed motto, is *de trop* to our liking.

We are rejoiced to discover in this Society a disposition to research; the effect of which cannot be lost upon that numerous section of the Art who seem to pass as it were from one to another the *carte* of dull, worn-out, common-stock subjects. These gentlemen are wisely treading aside upon ground almost unbroken: we find them in communion with some of our sweetest minor poets, with the purpose

> "To arrest the fleeting images that fill
> The mirror of the mind and hold them fast."

There are evidences of reading, and there are also specimens of writing; and of both the proofs are good. It is devoutly to be wished that the example of this Society be not lost, we will say, upon our school, for we see in them a germ of improvement which must be matured if their course be marked by the spirit which has distinguished thus far their transactions; and hence a powerful and most beneficial influence on the supineness and prevailing tastes of our artists. The work before us (we may observe to our non-professional readers) arises in nowise from the legitimate exercise of the talents of the Etching Club, or of any of its members, who are all professedly painters and of high reputation; but etching is with them a means of registering ideas too valuable to be lost, though not, perhaps, generally important enough to constitute pictures of themselves. It is an elegant resource, and we venture to predict (provided always, as we have already stipulated, that the club proceeds as they have begun) that etching, which is capable of describing the most beautiful effects, will be carried by them to a more elevated pitch of excellence than has ever yet been seen. They refer us at once to the by-play of the worthies of the Dutch and Flemish schools, of whom they have a decided advantage, inasmuch as having formed themselves into a society—we may say a school; nor are they wanting in that steadfast energy which urged the Dutch and Flemish on to excellence.

To proceed to the matter in the volume, the first etching, entitled 'Love,' is by C. W. Cope, A.R.A., and is accompanied by some lines from the Hymns of Spenser. The figures are, of course, two, a dame and cavalier seated on a sofa, and surrounded by details of composition most carefully made out; in short, in everything but the manner of using the tool, the plate is an admirable engraving.

'A Woodland Dell,' by C. G. Lewis, is a subject that scarcely renders justice to the extreme nicety of the labour bestowed upon it. The same page contains an extraordinary production, suggested by a passage from Jeremy Taylor; it is called 'The Survivors of the Storm,' whom we see in a boat, looking in horror on the floating corpse of their late commander. The author is R. Redgrave, A.R.A., who has sunk the gunwale of the boat so low in the water as to impress us with the idea that a boat so deeply laden could not live a minute in such a sea. This had been better otherwise; the sketch is, however, powerful and original, and the moral is well supported. Two subjects that follow, are 'The Veteran's Return,' by C. W. Cope, A.R.A., and 'Fairy Revels,' by Richard Redgrave, A.R.A., both accompanied by verses, apparently supplied by friends; a source of subject-matter (as brought forward, at least, in this manner,) against which we would most earnestly offer a caution: there are innumerable intact stores which will yield celebrity to those who shall be the first to open them.

'The Roman Vintage,' by Joseph Severn, is a love incident, supposed to fall out during the gathering of the grapes. The composition is highly effective, the figures round and solid, and the dalliance well described; in short, the subject would paint extremely well. It is accompanied by some lines translated from Redi, in which occurs the incomprehensible figure,

> "His hand did fondly trace
> The warm blush on her cheek."

Once for all would we recommend artists to the respectable security of committing themselves to acknowledged sources, and of quoting the original text of whatever author they may paint from.

'Boyhood,' by Townsend, is composed of a lady holding upon her lap a sleeping child, which a boy is tickling with a feather. This print is in parts unusually soft, approaching mezzotinto in its character.

Under the title 'Love's Enemies,' we have a rendering of the well-known lines of Shakspere—

> "Ah me, for aught that I could ever read,
> Could ever hear by tale or history," &c.

But we cannot agree with the artist in his reduction of the charming sentiment expressed in the lines. Love is here seen bound and dragged off by "War, Death, and Sickness," in the forms of a soldier, a skeleton, and a very meagre valetudinarian. This is, perhaps, an original method of dealing with the passage, but it is by no means in the feeling of the poetry.

'Rejected Addresses,' another etching by the same artist, represents a begging-letter impostor in the act of knocking at the door of a house in the country. The character is well made out, the figure being as positively suspicious as can be desired.

'The Old Farm House,' by Creswick, is a beautiful vignette, showing us a house built in a manner still prevalent in some parts of England, that is, by filling the intervals of a strong wooden framework with some indurative composition. The house is overtopped by a group of lofty elms (we may presume), and has altogether an air highly venerable.

This is followed by a grotesque by Bell, termed 'The Devil's Web,' showing Satan as a large spider watching for the souls of mortals.

One of the most exquisite productions of the series is a 'Moonlight,' by Creswick. The materials are simple in the extreme, being only a river with its low banks, beyond which the moon is rising in a clouded sky: in this department of Art it is impossible to exceed the charm with which this view is invested.

J. R. Herbert contributes a sketch from a passage in "Chevy Chase," which is called 'The Day after the Battle'—the only one, we believe, in the series by this artist. It is composed of two figures, a lady lamenting her lord, who has been slain in the battle. In execution it is little more than outline; and in other respects it does not reach the usual excellence of the artist.

'Welsh Gossips,' by J. C. Horsley, shows us two old women earnestly, but perhaps not honestly, dealing with the reputations of their neighbours. In patient elaboration, this plate exceeds all the etchings we have ever seen; except in the highest lights, there is not a portion of the copper exempt from the careful tracery of the needle.

In 'The Assault'—John Bell—is represented an attack upon a citadel defended by Saracens. It is presumed to be suggested by a passage from "An Unpublished Play;" but a couple of stanzas from Tasso had been a more fitting legend to accompany it. The action of the scene is well maintained in every figure; in execution it is like a careful pen-and-ink drawing.

In 'Rizpah Watching her Sons,' we must again pay honourable tribute to the genius of Mr. Redgrave. The subject is from 2 Samuel, xxi. 8, wherein it is written that the king delivered the two sons of Rizpah to the Gibeonites, by whom they were hanged "in the hill before the Lord." This gentleman is one of the limited number of our painters who dares to think for himself—who presumes to be original without affectation. The plate is rather an engraving than an etching, as in parts it exhibits a care equal to mastery in the use of the graver.

'The Ruins of Neath Abbey,' by J. C. Stonehouse, presents a well-managed effect of twilight: one or two figures are visible, but for which the repose and solitude of the scene had been perfect.

The fable of "The Peasant and the Forest" has supplied Mr. Knight with a subject, which he renders as a stalwart woodman making good use of his axe. Great force is given to this figure from the manner in which it is treated.

'The Wanderer'—C. W. Cope, A.R.A.—is a poor man selling matches, or, it may be, begging at a door, whence is thrust a miserable hand motioning him to be gone. The figure is treated with a candlelight effect; but the positive black of the portions of the composition which are in shade are so heavy and opaque as to diminish the value of the main lights of the drawing.

'Norwegian Scenery,' Thomas Fearnley, exhibits a mill standing on a rocky acclivity at the edge of a pine forest; a mountain stream flows down, intercepted and divided by interposing masses of rock. The execution of the plate is extremely elaborate; the rocks look somewhat woolly in consequence of their forms being insufficiently defined.

'The Sentinel,' Frank Stone, is a female figure, whom we must suppose to be standing listening at a door; it is characterized by all the sweetness and fine feeling which mark the figures, generally, of this gentleman. The remote circumstances to which reference is made are best explained in the lines:—

> "Let her about the door remain on guard
> Who boasts the quickest ears, the liveliest eyes;
> That thus our frolic masque, when well prepared,
> May burst upon them with a glad surprise."

'Sad Tidings,' H. J. Townsend, is a picture of a lady absorbed in grief at the intelligence conveyed to her in a letter which she holds in her hand. The pose of the figure is unobjectionable: it is substantial and well rounded, and grief is strongly expressed. It is impossible to carry etching to a higher pitch of nicety than we see it here.

Mr. Severn presents another grape-gathering subject called, 'The Neapolitan Vintage,' wherein a young man playfully overturns a basket of grapes, borne on the head of one of the female gatherers, in order that he may see her face, he being upon a ladder above her.

'A River Scene,' by Creswick, is one of those vignette gems of which we have seen so many by him; it is, in fact, an admirable engraving; but, with respect to the composition, we see behind the trees an arch of a bridge, the situation of which can in no wise be accounted for. This is followed by another production by the same artist, and one of the most charming of its class we have ever seen. It is called

'The Terrace,' and was exhibited a year or two ago, being, we believe, one of Mr. Creswick's Haddon series of pictures, and consisting simply of a shaded terrace-walk in a garden, approached by a broad flight of steps. The picture was exquisitely fresh and beautiful, and the etching is a valuable transcript of it,—we say etching, although the plate is an engraving of high merit.

'The Auld Gray,' by Frederick Taylor, is a very spirited little etching of a horse and cart, the former the "bonny gray" so affectionately celebrated by Burns.

'Anticipation,' F. Webster, A.R.A., presents the door of a cottage, at which we see a baker's boy delivering a pie to a female member of the household, in "anticipation" of the enjoyment of which a little boy appears at the door eying it with eager impatience.

'The Lesson,' by Frank Stone, is a most elegant composition, in which are shown two sisters—the younger reading to the elder. The head of the former is an admirable study, and the entire impersonation of the latter is abundant in the graces which constitute the charm of early womanhood.

To this work we have devoted more space than was intended; this, however, we should not regret, setting aside the intrinsic merit of the series, were even the space we have devoted to this notice trebled, had we but the gratification of seeing members of the art more generally thinking and reading for themselves. We rejoice to see here distinct signs of this, though there is yet much we could have wished omitted, or at least changed; we look forward, therefore, to ameliorations, and if these be not wanting, we augur much benefit from the example of this Society.

## ANCIENT AND MODERN ARCHITECTURE.*

In recommending this publication, we do not consider it necessary to recommend architecture itself also, as if it were some newly-discovered art, or one never before heard of by our readers, and therefore requiring to be introduced to them by a favourable letter of introduction. In a formal didactic treatise, or at the outset of a course of lectures, it may be all very well to point out and settle the claims of architecture as a fine art; but to refer to them, as is done, on almost every occasion where the subject is mentioned, serves rather to throw suspicion upon them and excite doubt as to their validity: just as the claims of a usurper or pretender require to be supported with greater vehemence than those of a rightful sovereign.

Rather will we, along with Professor Donaldson, congratulate the Art on "the advance of the public mind within the present century in the appreciation of the beauties of architectural monuments," and on the impulse which has been given to the study of architecture, both from without as well as within its immediate pale. Gratifying is it in no small degree to find that a professional man, occupying too so influential a position as Mr. Donaldson does, is actuated with a more liberal spirit than that which characterises some of his brethren, who seem to catch at every opportunity of expressing their contempt for all extra-professional study and students, treating the latter as mere *profanum vulgus*, and hostilely repelling those whom a regard to their own interest ought to lead them rather to conciliate; because the wider the study spreads, the greater is likely to be the demand for architectural publications, their own, perhaps, included. At all events, the course they adopt is not a very politic one: swimming against the stream, they must expect to be buffeted by it. The mischief, or what they consider such, is done; they cannot force the public back again into that state of placid ignorance and indifference from which they are emerging; they cannot silence others, but, on the contrary, by attempting to do so, only provoke animadversion in return. Certain it is that some of those whom they would silence are listened to and encouraged, and that too in architectural journals. Speaking of a paper of the kind in a recent number of the "Civil Engineer," Dr. Fulton says.—"It is a very able article on the state of architecture: it goes at once to the root of the evil which impedes the progress of improvement. Were I a great potentate, with plenary power, *I would compel every architect in my dominions to read it*; and if Mr. Gwilt were under my control, I would force him, *nolens volens*, to read it aloud in public."

Were any disposition shown on the part of those who, although not belonging to the profession, write upon architecture, to undervalue at all the art itself, and to lower its pretensions, the hostility with which they are met by *some* professional men would be quite natural and perfectly intelligible; but as just the reverse is the case we cannot help ascribing such ill feeling towards those who ought to be regarded as allies in the general cause, partly to jealousy and partly to the consciousness that by becoming better informed in regard to architecture the public are not likely to be impressed with a higher opinion of their own taste and ability, whether as displayed in their writings or in their productions.

What we have been saying will, we trust, not be considered either utterly uncalled for or quite irrelevant to the present occasion. As journalists we must stand up for our own order; and, as regards the occasion, what we have said is sufficiently apropos to the work before us, it being of popular character, and intended to subserve to and promote a taste for architectural study and inquiry. Of such purpose it comes admirably in aid, giving us a series of subjects from the earliest periods of the art, and those better described and explained than they hitherto have been, at least in any publication not exclusively archæological or professional. The mode of illustration here adopted is twofold, namely, both pictoral and technical delineation, a combination almost indispensable for the rightly understanding the real form of buildings, and their real character, not only in their masses and larger features, but their lesser traits and minutiæ also. However interesting views may be in themselves, by being more or less general, they are also partial representations; nor is this a bull on our part, though certainly somewhat of a paradox: yet the information to be derived from even the best executed view is mere partially, being limited to what can be so shown from a single point, or what can be made out or guessed at from what is actually seen. On the other hand, without the aid of perspective views, elevations and other technical drawings do not always convey the full effect of a building, even to those who perfectly comprehend them.

Both modes of illustration are requisite, and both are furnished in the present work. One very great recommendation attending this is, that accuracy of delineation is vouched for, a merit oftentimes left very doubtful where only picturesque or scenic views are given, be they ever so captivating in themselves. Yet, although without scrupulous fidelity of drawing architectural publications lose half their value, by no means has such regard been paid to it as ought to be in those of a more popular kind: nay, incredible as it may seem, the editor of an architectural periodical has just told his readers that "bad drawing is of no more importance than bad handwriting!"—a most strange, yet convenient and proper enough opinion, considering the quality of his own *illustrations*, on the principle of *lucus a non lucendo*.

Not the least recommendation of all, perhaps, in favour of M. Gailhabaud's work is its economy, and by economy we mean that of size as well as price. There are many otherwise valuable publications which are rendered both needlessly costly and also inconvenient, if not almost useless, by their extravagant size, which is such as to banish them from the parlour and drawing-room to the studio of the professional man, or the capacious library of the wealthy amateur. Of little moment as this circumstance may appear in itself, we cannot help considering it to have been one great obstacle in the way of general application to architecture; and although we should not care to see such study accommodated exactly for the "million," we certainly should for the "many"—that is, all the educated classes, and those who have any leisure to devote to the study of the Fine Arts; and that without any distinction of sex, though architects themselves have about just as much gallantry as freemasons.

Even this first series will be found to answer in some degree the purpose of an architectural atlas, furnishing examples of almost every variety of style, from the earliest to the latest. Such, at any rate, it will be when entirely completed; and instead of at all falling off, the interest is likely greatly to increase, for among other important subjects we are promised the new Houses of Parliament; and we ourselves would recommend Windsor Castle as another national edifice highly deserving of a place in such a collection, perhaps even more so than one or two which are mentioned; because, if not perhaps of equal intrinsic merit, it would be more generally acceptable as being fresher, it not having been yet included in any similar publication, which is not the case with some of the others. On the other hand, we cannot help thinking that such a such a subject as the "Docks" hardly belongs to a work of this nature.

The letter-press descriptions, which are from the pens of several eminent architectural and antiquarian writers, greatly enhance the value and interest of the work. Instead of being superficial and vague, and attempting to conceal or make amends for want of sequaintance with the subject by mere fine writing, they are to the purpose—explicit and full—even more so than is at all usual in architectural description of any kind.

Accordingly, this work of M. Gailhabaud's will be found, both by the professional student and others, a most serviceable and valuable companion to preceding histories of, or treatises on, the Art; where it often happens that some of the styles spoken of are very cursorily mentioned, and very inadequately illustrated, if illustrated at all.

* Ancient and Modern Architecture; consisting of Views, Plans, Elevations, Sections, and Details of the most remarkable Edifices. Edited by M. Jules Gailhabaud. Series the First. Forty Engravings; with Archæological and Descriptive Notes. London, Didot and Co. 1844.

## ART IN THE PROVINCES.

BIRMINGHAM.—The annual report of the "ROYAL BIRMINGHAM AND MIDLAND COUNTIES ART-UNION" has been issued. It is in all respects a very satisfactory document, both as regards the past and the future. We have already printed a list of the prize pictures, in number thirty, varying in value from £100 to £5. 1505 shares were, it appears, taken; not a large number, considering the population and wealth of the town. The Society is, however, progressing prosperously, having the advantage of an active secretary (G. M. Mason, M.A.), aided by the influence of a widely-circulated newspaper;* assisted, indeed, without exception, by all the journals of the important district. We cannot doubt that the next year will exhibit a very large increase of subscribers: a matter of far greater consequence than will at first appear; for in no town of the kingdom can the Fine Arts produce a more salutary influence; a fact of which the Committee seem to be fully aware. We cannot do better than quote from the Report the following sensible and well-timed remarks:—

"The ulterior object of the Royal Birmingham and Midland Counties Art-Union is, through the encouragement of a high condition of provincial Art, to communicate to the Midland Counties' manufactures such a feeling and taste in design as may ensure an extensive demand for them in foreign nations, and throughout the British dominions.

"The commerce of the Midland Counties has declined, amongst other causes, from the vigorous competition of foreigners, who have brought to bear on articles of general utility the superiority of their taste in the Fine Arts.

"The public galleries of painting and sculpture ever open on the Continent, and now in our own metropolis, offer to the foreign and metropolitan artisan the means of catching the refined feeling that chastens works of transcendant Art, and of imparting to their manufactures an elegance and propriety of design, both in form and colour, that secures them a preference in the markets of the world; a result that calls peremptorily for the establishment and maintenance of a kindred institution in the Midland Counties,—that the character of the manufactures of these counties may rival or surpass that of all others in the estimation of the merchant and consumer, and occupation be furnished to their widely-extended and industrious populations.

"Nor are they acquainted with any better method of carrying out their objects with regard to manufactures than that of offering premiums for the most approved designs; and a Sub-committee of gentlemen of acknowledged taste, and engaged in the several branches of manufacture, is now appointed for the determination of subjects, for the best versions of which such premiums will be adjudged—and for which purpose the Committee intend to appropriate the balance of last year, and such other means as may be placed at their disposal, without using the subscriptions of the present year."

Our columns might be advantageously occupied by transferring to them the whole of the excellent and ably-written "Report of the Secretary to the Subscribers." We must, however, find space for some observations on the two prints—both of which will be issued to each subscriber of one guinea, of the year 1844, *at the time of subscribing*: they are entitled—

"THE CIVIC PROCESSION BY LAND AND WATER,"

engraved from pictures by David Roberts, R.A., in the line manner by Goodall, an engraver who has reached the highest professional reputation, and whose well-earned fame is established throughout Europe. The "civic procession," our readers need not be told, is "the Lord Mayor's Show"—treated, however, with poetic feeling; exhibiting St. Paul's, just as "his lordship's" state carriage is leaving it to pass down Ludgate-hill, and again when the state barge arrives at Old Westminster. They are thronged with figures. These prints are, at the present time, deeply interesting; and, hereafter, they will be of rare value as records of a ceremony which, we suppose, must, ere long, vanish before the "utilitarian" spirit of the age. Not many days ago we saw a copy of the very curious series of illustrations of a similar "progress," preserved in the archives of the Fishmongers' Company—the only authentic memorial of the pageant in the olden time. Its value is now immense to the antiquarian, the historian, and the lover of Art.

* Our esteemed and excellently-conducted contemporary, the *Midland Counties Herald*, always foremost among provincial journals in judicious advocacy of the Arts.

## ROYAL SCOTTISH ACADEMY.

EXHIBITION—1844.

In our last we printed some remarks introductory to this notice.

No. 1. 'Portrait of the Rev. Dr. Chalmers,' THOMAS DUNCAN, R.S.A., A.R.A. This, although undoubtedly a good picture, is not such a one as to excite any remarkable sensation. The likeness is good and the colour natural.

No. 50. 'Portrait of Miss Gordon,' by the same, is also a good picture.

No. 101. 'Cupid,' by the same, is a striking and lively picture of small size; the colouring is very pleasing, yet the general effect savours not a little of the mere "trick" of art.

No. 8. 'Farm near Cheltenham,' W. H. TOWNSEND. In general composition and drawing this is a very pleasing little picture; the cattle are well and faithfully painted, and the prevailing colour is good, although there is rather a want of transparency, which conveys a heaviness to the general effect. This artist exhibits, or rather, to speak more accurately, has within the walls several other pictures; but, with the exception of the one just mentioned, they are all so placed as to be nearly beyond the reach of vision: this is hardly fair. His pictures are all small, and, if we may judge of the rest by the one within reach, they deserve to have been more "generously" dealt with.

No. 6. 'Gipsy Girl,' W. DYCE, is a good and forcible picture, the character and treatment being judicious, and the style broad and harmonious.

No. 423. 'Take My yoke upon you,' &c., by the same, is by no means a successful realization of the artist's intention. There is, no doubt, much simplicity in the composition, and the drawing is accurate enough; but these attributes alone will not furnish a good picture on the principles and in the style of the great masters. The physical impersonation by a curiously-carved stick, borne by a child, of that symbolical yoke, which is declared to be easy, is such as almost to provoke a smile.

No. 7. 'The Dowie Dens o' Yarrow,' GOURLAY STEELE, is a picture by no means readily suggestive of its subject or name; it is neither less nor more than portraits of a very showy young lady, a smartish gentleman of the olden time (at least so his accoutrements imply), and a rather sightly steed. The picture is well painted, and the figures and the horse well drawn, and the whole treatment exhibits care and improvement in the artist; yet its chief value as a work of Art is lost from the want of that suggestive character which ought to be the main object of any artist who aspires to more than mere excellence of manipulation.

No. 14. 'Mr. Murray, as *Dominique the Deserter*,' SIR WILLIAM ALLAN, P.R.S.A., R.A. The President contributes four pictures this year, no one of which will tend greatly to the increase of his fame; this one is by far the best: the likeness is admirable, and the expression of mixed curiosity and alarm is most happily given. The handling is firm and masterly, and the colour rich.

No. 20. 'Sir William Wallace, the Defender of Scotland,' DAVID SCOTT, R.S.A., is a picture of the symbolical school, and is divided into three compartments: the centre representing Wallace planting the Scottish shield as a barrier, and staying the progress of Edward, upon the dead body of Cressingham, whom he had defeated, and who was slain at the battle of Stirling; the side-pieces represent—Scottish war, the spear,—English war, the bow. This is a picture containing a high moral aim, and possessing much artistic interest; the composition is good, and the colouring a great improvement upon the artist's general style; still, the subject is not treated with the fine and elevated imaginative feeling for which Mr. Scott's pictures are in general remarkable: the representation of Wallace appears to be altogether a mistake; he is exhibited as a burly mass of mere brute force, without any of the moral elevation of character which constitutes the hero. The side-pieces, representing the modes of war in which the rival nations confided, and which constituted their strength, are admirably concieved, and executed with masterly vigour and appropriate effect.

No. 36. 'Loch Fad,' HORATIO MACCULLOCH, R.S.A., is a pleasing, unpretending little picture, full of nature.

No. 156. 'Moonlight,' by the same, is a very fine picture, beautifully imbued with the feeling and the repose of moonlight; the composition, also, is admirable; there is a rich vein of fine poetry in the treatment, as well as in the conception, of this delightful subject; it is one of the best specimens of the artist, and excels anything he has in the present exhibition.

No. 174. 'Loch Aud—Sunset,' by the same, is a lovely picture, redolent of golden sunshine; the scenery, in itself delightful, is here enhanced in a high degree by the judicious management of its peculiarities.

No. 227. 'A Dream of the Highlands,' also by MACCULLOCH, is another beauty; it aims, and successfully aims, at giving, in a condensed form, the general features of Highland scenery, and in this light claims for itself a place in the epic rank of landscape.

No. 44. 'Fugitives after the Battle of Culloden,' JOHN C. BROWN, is a picture of great merit, albeit a little too brown in the general tone; there is, nevertheless, much to admire in it as a whole.

No. 282. 'The Last of the Clan,' by the same, is intended to give visible effect to the deep-seated feelings which were, in too many instances, rudely harrowed up in the Highlands of Scotland, by the conversion of the small farms held by the clansmen, under a sort of feudal tenure of service, into large grazing farms, immense numbers of the tiny farmers and their families being driven to an involuntary emigration. The deep pathos of this subject has been powerfully evolved in the picture now before us. The painting is fine, and the general feeling and effect are of a high order.

No. 61. 'Portrait of a Lady,' JOHN WATSON GORDON, R.S.A., A.R.A., is out of sight—the finest female portrait in the exhibition; it is a personation of nature, but nature purified from her grosser qualities, and represented all but perfect.

No. 88. 'The Marys at the Sepulchre,' CHARLES LEES, R.S.A., is a beautifully-painted and well-arranged picture, but by no means sufficiently elevated in sentiment to entitle it to hold a place among scriptural—the highest class of subjects.

No. 302. 'Old Town of Edinburgh—Moonlight,' by the same is a capital picture. The highly picturesque scene afforded by the massive and towering piles of building of which it is composed, is depicted with great breadth of effect and power of execution; the moonlight effect is true and beautiful.

No. 325. 'Portrait of the Right Rev. Bishop Terrot,' by the same, is a capital portrait, and an excellent likeness, if we except the fact that the artist has done for the bishop what no man can do for himself,—he has added very nearly a cubit to his stature; otherwise the picture is excellent, and the head is particularly well painted.

No. 103. 'Portrait of a Gentleman,' W. BONNAR, R.S.A., is a pleasing, firmly and well-painted head.

No. 127. 'Sir Patrick Hume, of Polwart, in Concealment,' by the same, represents an incident of the times when religious persecution was rife in Scotland, the event being the visit of Sir Patrick's daughter to her father during his concealment in the family burying-vault. In treating this somewhat dangerous subject, the artist has been eminently successful; he has succeeded in rendering the scene sufficiently appalling without being in any degree disgusting; while his personation of the heroic girl, who could, from filial love, brave even the horrors of the charnel-house, is elevated and beautiful in the highest degree; to the most exquisite feminine grace and loveliness she adds the firm and calm resolve of the high-hearted heroine. Although little removed from childhood, these qualities are admirably delineated in her countenance and general bearing.

No. 455. 'Burns composing his Ballad "To Mary in Heaven,"' by the same, is a capital picture, although the subject seems hardly suited to an artist's purpose. The effect of intense and devoted inspiration in the poet's deportment is admirable; while the general tone and colour of the picture is hardly excelled by anything in the exhibition.

No. 120. 'David and Jonathan,' WILLIAM CRABB, is a picture of great power, good composition, true drawing, and delightful colouring; reminding us forcibly of the old masters.

No. 207. 'The Sheriff of the Mearns "sodden and supped in brie,"' by the same, is a picture of great merit in every respect except in its revolting title. There is much power and expression in the heads and action of the figures, and the whole keeping and general effect of the picture are exceedingly good; in placing it, however, the hanging committee have done themselves considerable discredit by placing it on the floor, while the "line" above it has been assigned to a mere daub.

No. 161. 'A Highland Funeral,' GEORGE HARVEY, R.S.A., is a picture which depends more upon general effect than upon individual beauties. The painter has laboured so to arrange all the accessories as to produce an impressive whole, rather than to dazzle by particular or isolated efforts. The lowering sky, the distant gleam of sunshine, the bleak and desolate heath, with the long and desultory train of mourners, all conspire to excite a feeling of solemnity and awe which is still farther heightened by the sombre colouring and powerful light and shadow of the picture.

No. 173. 'Blessing the Scottish Army before the Battle of Bannockburn,' JAMES DRUMMOND. This is a bold subject for a young man to attempt, and, consequently, a highly honourable one to succeed in. The picture has many excellent qualities, and shows that the artist, by proper study, may rise to a high place in his profession. The general intention is excellent, there is good grouping and drawing in it, and the colour is appropriate; in handling, however, there is rather a want of variety, and little indication of a true feeling for texture; yet, altogether, it is a highly creditable production.

No. 209. 'Ascoy Bay, Bute,' MONTAGUE STANLEY, A., is an exceedingly fine and natural bit of a sea-view: the atmospheric effect is particularly happy. It is the best contribution by the artist this year, and one which we lean to believing he has never excelled.

No. 240. 'A Greek Girl preparing for the Toilet,' ANDREW GEDDES, A.R.A., is an exceedingly sweet and unpretending work: the girl is a lovely creature, and the whole is managed with excellent taste and great propriety, yet richness of colour.

No. 248. 'Rural Life,' ALEXANDER JOHNSTON, is a subject which, although simple, is yet treated with great power and judgment. The handling is broad, vigorous, and impressive.

No. 295. 'View on Kinleith-burn,' W. MASON, is a capital and unpretending landscape, full of nature, freshly and beautifully painted. There is a truth and beauty about the style of this picture highly delightful: it is redolent of sunshine and the greenwood shade, and proves Mr. Mason an able student and faithful delineator of nature.

No. 341. 'The Combat—Woman interceding for the Vanquished,' WILLIAM ETTY, R.A., R.S.A. This is, indeed, a picture. It is one of Etty's very best, and one which may with safety be affirmed to be among the best productions of the British school. There is a depth of feeling, an energy of execution, a beauty of colouring, and a power of drawing and expression which completely rivet the admiration of the spectator: the headlong fury of the conqueror—the fierce struggle and still untamed submission of the vanquished—the eager interference of the suppliant, form an extent of contrast, yet a unity of design, which, taken together, constitute harmony of the highest order. In point of colour, this picture may safely challenge comparison with any work of any school. It is brilliant, forcible, and true. This great work is the property of the Royal Scottish Academy, and it is a possession they may justly be proud of.

No. 342. The 'Italian Bowlers,' ROBERT M'INNES, is a picture possessing many beauties and great merit, combined with not a few faults. Its beauties consist chiefly in the good drawing, varied expression, and instructive livingness of the different participators in the sport; added to which, there is a firm decision in the style of its painting, indicating both knowledge and power in the artist. The drawbacks will be found in a somewhat scattered composition, and a want of atmospheric effect.

No. 356. The 'Burgher Guard on the City Wall,' W. B. SCOTT, is an exceedingly fine picture in colour, composition, drawing, sentiment, and general effect.

There are, of course, numerous other works of talent on which want of space precludes us from bestowing the degree of attention their merits would have fully justified. We trust, however, that our indulgent readers will give us credit for the wish to do ample justice to all, and believe, further, that there is nothing we more anxiously try to avoid than fault-finding, although it must equally be borne in mind that a mere indiscriminate eulogium cannot be construed even into the valueless appearance of a compliment. Hoping that the recess which must elapse before we have the pleasure of meeting with the exhibitors in the Royal Scottish Academy will be productive of advantageous improvements upon their prospects, and a corresponding one in the public appreciation of their labours, we conclude our remarks for the present.

## THE NOMENCLATURE OF PICTORIAL ART.

By J. B. PYNE.

### PART VI.—TINT AND TONE.

THE first of these terms admits of an easy definition, and is used for that quality which is as easily achieved. It very generally results rather from failure than intention; and, when speaking of any particular part of a picture, all failures in the endeavour to produce tones degenerate into tints.

To understand distinctly the different qualities of tint and tone, and separate from them the vague impression necessarily imbibed from the very loose manner in which they are occasionally, if not generally, spoken of and written on, even up to the present time, it will be useful to probe slightly the science of colour itself.

The chromatic elements are three—yellow, red, and blue; but the term colour has been extended to each of their triple relations in mixture or combination.

Thus we now have under the denomination of colours three primaries—yellow, red, and blue; three secondaries—orange, green, and purple; each containing two primaries; and three tertiaries—citrine, russet, and olive; each containing two secondaries.

Each of these nine is susceptible of an infinite number of gradations between its parent colour and white, which gradations are tints. The parent colour and white, having claims and characters of their own, do not of course fall under the term tint, for once admit one term to represent two things, and simplicity and distinct meaning end.

Tint, then, is any unbroken state, of any colour, varying between the intensity of its parent colour and the purity of white.

The business of the house-painter lies in compounding tints, and a great part of that of the artist in separating them. Thus a house-painter in procuring the colour russet, should he not have a natural or artificial pigment for the purpose, would throw into a bucket perhaps two handfuls of red, one of yellow, and one of blue; and, adding white until it became of the desired lightness, stir all up together into one unbroken

mixture; with this tint he would go to work. The artist, should it be desired to obtain a tone of the same character, would lay alternating dashes of red, yellow, and blue side by side, in the proportions of two red, one yellow, and one blue, either transparently or opaque, or both one and the other as the occasion might require, and brushing them into a state something beyond contact, but short of mixture, would leave the mass of a russet tone.

From these two instances it will be felt at once that the very nature of tint is simplicity, and that of tone complication.

Tint and tone, in their character and influence upon the organ of sight and our general perceptions, form as much a pictorial antithesis as do light and shade, colour and neutrality; and it follows, also, as a matter of course, that tone cannot be given to any of the three primitive colours at their maximum of intensity. Hence the very frequent expression, that a certain colour wants breaking down—toning down.

The secondary colours at their full force are, however, susceptible of an approach to tone, from the very evident reason that they may be produced by an alternation of their two components, in lieu of a perfect mixture, and allow of being somewhat augmented by an observance of a decided difference between the depth of themselves and their ground.

If the tertiaries stand low in the scale of force, they rise pre-eminently as vehicles of tone; it is in them we must only expect to find this quality in its glory; composed, each of them, of all the primitives, they possess facilities denied to those colours more intrinsically beautiful in themselves.

The highest possible amount of tone that may be realized must not only fall upon a mass of a tertiary colour, but must be obtained by the most complicated means; and the instances may be few which not only admit of, but call peremptorily for, its introduction. When the opportunity, however, offer, it should never be lost sight of, as nothing is capable of raising the accessory and otherwise mean portions of a painting to such a pitch of richness and beauty as well-regulated and consummate tone.

It has been said, in the earlier part of this paper, that the first approximation to tone occurs in the alternation of two colours to produce a third, say yellow and red to produce orange; but, in reality, it commences before this, as one colour—say blue—at the depth of middle tint, passed transparently over a white ground, approaches, in some degree, the quality of tone.

Thus the water-colourist, in a blue sky, has some advantage over the oil-painter, as the beauties, in this respect, which fall, as it were, into the hands of the first, from the use of the only and most obvious means, are only to be obtained by possibility by the latter, in using a more gross and difficult, though more comprehensive material, and this with the most subtle finesse and dexterity.

The mode of producing a blue sky, either in oil or water-colour, accompanied with any thing like the amount of tone observable in nature, is only to be got by an inversion of the means used by nature, though it may be said to be somewhat analogous in manner,—that of taking one material over another, and showing both.

Nature, to produce a blue sky, drives the accumulated light of her myriads of worlds over the dark profound of infinite space; and the painter drives his ultramarine over a white paper or canvas; that is, nature takes light over dark, and the painter dark over light.

If this first step towards complication produce an approach to tone, there can be no doubt that the first instance mentioned is capable of carrying it out somewhat further, and that its essential dependence is upon a well-arranged complication.

With one colour over white, four points are attainable in alternation,—the colour, its ground, transparency, and opacity; this is, at once, a gain of three points over a solid tint. With two colours in the production of a secondary, one other point is gained, making four over a tint. And with the three primaries, in producing a tertiary, the utmost number of attainable points may be realized; the three colours, the ground, transpareney and opacity, and harmony, being a gain in complication of six points to one over a tint.

As that harmony is incomplete which does not possess, in some quantities, modifications of the whole scale, so that tone cannot be carried to its highest pitch of beauty and completeness which does not contain the constituents of a fine harmony; for complication of itself, without the co-operation of arrangement, can no more produce the desirable quality of tone in painting than can variety of itself—carried to any extent—produce beauty.

Complication, under the influence of order, becomes simplicity, and variety beauty; without it, one degenerates into confusion, and the other ugliness.

As tone at its maximum depends upon the harmony of its tints, so the harmony of a picture depends upon the juxtaposition—under arrangement—of its tones; and the charge of want of tone can never be sustained against a work in which the both may be realized under strong purpose, and clear and intelligent design.

The question as to whether tone may not be over or under done, whether it may not, by injudicious cultivation, mar some higher pictorial requisites, or, taking too exclusive possession of the surface of a work, preclude the attainment of that firmness and determination in parts, ONLY to be given by tints in their most opaque and fresh state, is not a matter to occupy too much attention here, as it will always, like the management of other powers, depend entirely upon the sense of the proper, and straightforward purpose of every individual painter in pursuit of excellencies. The intent here is to define it, and the difference existing between it and its equally useful companion, tint, and assign them both their proper character and place amongst the other elements in common use and misuse in Pictorial Art.

There is a very distinct character attaches to tone, which renders it one of the most dangerous or useful powers. As regards the capability of advancing or retiring, it would seem to occupy a position midway between extreme opacity and transparency. In its most perfect state it approaches, as near as may be conceived, the quality of ultra-transparency; and in its most imperfect state, or that in which it may be said to have just departed from tint, it remains nearly opaque.

This circumstance of itself renders it in the hands of the consummate painter a power co-extensive in utility with any other that may be named; but equal with its utility is its danger in the hands of the tyro, as is the case with all well-set and sharp-cutting instruments, which require not only the nicest adjustment, but to be propelled with the nicest discrimination.

Tone is never dull; tint may be, and is so when descending or ascending from a low colour. A dull colour in tint becomes lustrous and brilliant in a tone, which is capable of imparting to any colour—not higher than a secondary, and those even below the tertiaries—a meaning, vitality, and impression sometimes not to be gained in the primaries themselves, and without which the primaries, in their fullest and most transparent beauty, could not with propriety find admission in a work requiring them.

That low or high toned brilliancy which has been described as appearing to emanate from internal light, and which has induced some to imagine that it has been produced by the use of some pigment more lustrous than those now in use, such as glass, and to produce which so many vehicles are now afloat, like so many false lights, to mislead the young and unwary, is the result solely of a nicely-discriminating use of those means which result in tone, and may be achieved by old Richard Wilson's "honest linseed" with the same unerring certainty, though not perhaps with equal rapidity, as it may be with the more tenacious vehicles offered by the different varnishes.

As tone in a very high state involves the necessity (in most cases) of a surface rather loose than compact, it must have induced the belief in some, that a loose and broken surface produces it of itself; and there are consequently a great many painters at work who never leave a garment alone until it be shaken to rags; a face until it be scratched to death; or a mountain or a rock until it be scribbled into an appearance more allied to stable litter than anything else; but unless this shaking, scratching, and scribbling be accompanied with an alternation of the necessary colours, they may be pushed to any imaginable extent without destroying dulness, or raising a work one step towards that richness and lustre which result from tone.

## ORNAMENTAL ART.

We issue with the present number of the ART-UNION one of the prints of a work in course of publication by an enterprising publisher of Glasgow.* The designs are executed in lithography; and are produced in a neat, tasteful, and *intelligible* style—sufficiently large to serve as models, yet small enough to permit the introduction of several—varying from three or four to ten or twelve—upon each page. Thus, the two parts before us contain somewhere about a hundred subjects, comprising vases, rings, brackets, picture frames, looking-glass frames, scrolls in great variety, arabesques, Greek and Etruscan lamps, drinking cups, stands, tables, ear-drops, book-covers, &c. And it is no doubt intended that the series shall comprehend an immense collection of objects; every one of which shall be suggestive of some improvement in ornamental art—inasmuch as the twelve parts of which the work is to consist will be composed of about six hundred designs. Indeed, the advertisement of the work—which our readers will find occupying another column — promises valuable hints to "jewellers, engravers, plasterers, carvers, founders in iron or brass, glass-manufacturers, potters, cabinet-makers, upholsterers, calico, silk, and other printers, and carpet-weavers, and generally for all persons engaged in the application of design in the arts and manufactures."

It will be borne in mind that this work professes to be nothing more than "A SELECTION;" it will contain no produce of English inventive faculty—at least none of an original character. Unhappily, we must accept this fact as a collateral proof that of ORIGINAL DESIGNS there are, as yet, none to be had. This admission is the more humiliating, when we know that France is every day producing some beautiful and useful addition to the world's store of ornamental wealth, while we continue to rely almost exclusively upon what our ancestors did or our neighbours are doing.

Let us trust that this reproach is not to be endured much longer, but that, at no very distant period, Messrs. Fullarton will have the materials by which to form a companion volume where nothing shall be borrowed, as here—unfortunately—everything has been.

Considered as a "selection," however, we rejoice to welcome so important an accession to the ornamental artist. He is here supplied—at comparatively small cost—with judiciously chosen examples in the various styles—"Grecian, Roman, Arabesque, Gothic, Elizabethan, Louis Quatorze, Renaissance, &c.,"—carefully copied from "the works of celebrated authors." And, when we call to mind the disheartening paucity of his materials, we gladly recommend an auxiliary by the aid of which he may accomplish that ORIGINALITY, without which he can be but a mere mechanic, or at best a slavish imitator.

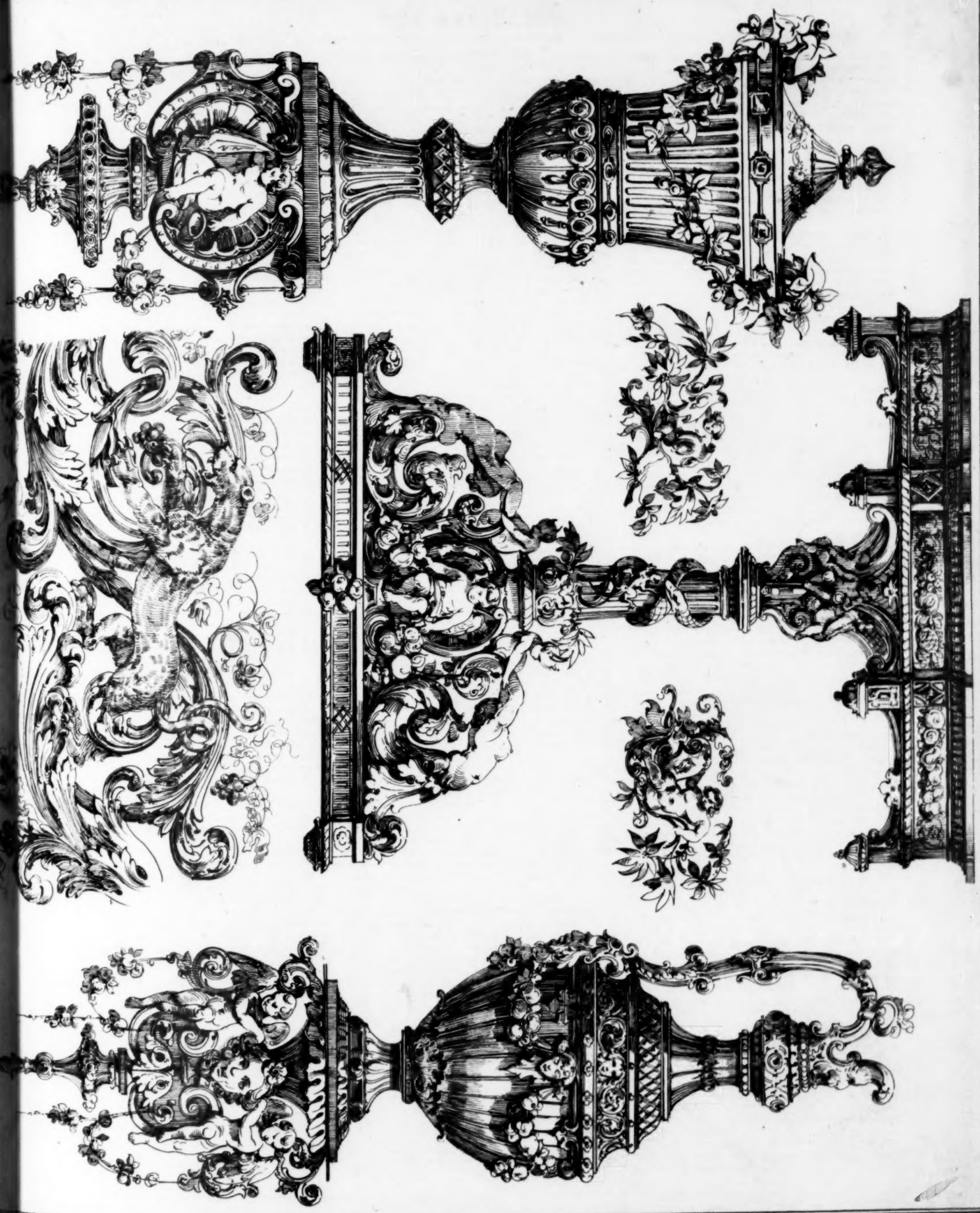
The publication is decidedly calculated to become largely popular; we can readily believe that as it proceeds it will greatly improve, and, although the two first parts are in all respects satisfactory, it is unquestionably capable of improvement. We trust the liberal and enterprising publishers will receive such encouragement as may give to their work a still higher character.

We should assuredly condemn the practice of copying from other works, especially those recently issued in France, if we could lose sight of the fact that these prints are addressed mainly to persons who cannot by possibility obtain access to the costly tomes among which the originals are scattered.

All circumstances considered, therefore, we cordially recommend the publication, of which the accompanying print is a specimen; hoping that, ere long, we shall teach those by whom we have, hitherto, been taught; for we cannot doubt that the *power* of producing excellence is with us, although, as yet, circumstances have not called it into activity. The causes why it has lain dormant, and the reasons which induce us to believe it will not be so much longer, it will be our duty to explain hereafter. We believe we are even now on the eve of a more auspicious day.

* The Ornamentist; or, Artisan's Manual in the various Branches of Ornamental Art. Parts 1 and 2. A. Fullarton and Co., Publishers, Glasgow, Edinburgh, and London. It may be right to observe that the work is of a larger size than would be supposed by the specimen print, which has been reduced to meet the form of our journal.

SPECIMEN PRINT OF "THE ORNAMENTIST, OR ARTISAN'S MANUAL IN THE VARIOUS BRANCHES OF



PRESENTED WITH THE ART-UNION MONTHLY JOURNAL APRIL, 1844.

ORNAMENTAL ART." PUBLISHING BY A. FULLARTON & CO., GLASGOW.

## THE ANNUAL EXHIBITION AT THE LOUVRE.

This Exhibition opened on the 15th of March. The impatient crowd, thronging the doors long before the hour fixed for the admittance of the public, was more dense and compact than we had ever witnessed; nor was the general anxiety destined to be disappointed, for the first aspect of the present Exhibition is far more satisfactory than that of the three or four preceding years. Although there are no very striking pictures of any large size, we did not observe any of those offensive productions which too often find their way into almost every modern exhibition; yet the number of pictures sent, compared with that of last year, bears an increase of between *eight and nine hundred*.

The leaders of the modern French school have not sent any of their works, with one exception—that of Horace Vernet; but Ary Scheffer, Delaroche, Ingres, Delacroix, Roqueplan, and several popular favourites, have deferred to another year exhibiting their productions: although it is not, as we suppose, for want of having been at work during last year, for, to mention one case, we saw some months ago, in Ary Scheffer's studio, a magnificent picture, the subject of which is taken from Gœthe, and we looked for that picture at the Louvre in vain.

Horace Vernet has sent an excellent portrait (whole length) of the High Chancellor of France, Baron Pasquier, in his official costume; this portrait shows the admirable variety of H. Vernet's talent. There are also two small pictures by the same artist, representing a scene in the desert of Africa, and a scene in Russia, both exquisitely finished.

Auguste Couder: An immense picture, forty feet broad, representing the 'Fédération of the National Guards and the Army in the Champ de Mai' (1790).

Philippe Larivière: 'The Battle of Ascalon,' a large picture full of vigour and well drawn.

Gosse: 'Louis XI. kneeling before a Statue of St. Francis de Paule,' well painted and composed, but some parts not in keeping with the rest.

Winterhalter: A portrait of his Royal Highness the Duke de Nemours, fully equal to his productions of the last years.

Alfred de Dreux: An equestrian portrait of the late Duke of Orleans, very well executed, and a perfect resemblance of the unfortunate duke.

T. Gudin: A view of Constantinople and five other pictures, all treated with his usual power and facility, full of warmth, vigour, and truth.

L. Gallait: Portrait of a gentleman, a beautiful production of a young painter. Two pictures by the same artist attract a great deal of attention; they reflect the highest credit upon the modern Flemish school. M. Gallait is a Belgian by birth.

Eugène Thuilliez: A scene in Normandy, a beautiful bit of colour.

Papety: 'The Temptation of St. Hilarion,' a small picture, but full of interest and beautiful details; the female figure is admirably drawn and painted.

Biard: 'Louis Philippe making his sudden Appearance among the National Guard in the memorable Evening of the 5th of June, 1832.' The effect is true and the general tone harmonious; the only defective point is the comparative failure of the principal figure, that of the King, which is far from being equal to the rest. There are also several *caricatures* by the same author. This kind of subject has of late years been much in vogue; but in our opinion it has decidedly nothing to do with Art.

Ziegler: 'Night shedding her pearly Dews upon the Flowers.' The female figure is well drawn, but it wants animation, and appears as if painted from marble. The landscape is crude and dry.

H. Sébron: 'Westminster Abbey visited by Queen Victoria, Prince Albert, and suite.' A large picture, well painted and full of light and effect.

Eugène Isabey: 'The Meeting of her Majesty Queen Victoria and Louis Philippe on board the Royal Yacht.' Very brilliant and effective; the figures, although of very diminutive proportion, are nicely painted and well grouped.

In the lower galleries, allotted to the works of sculpture, we noticed a beautiful marble statue of the late Duke of Orleans by Jaley.

## THE SOCIETY OF BRITISH ARTISTS.

### Exhibition, 1844.

The twenty-first annual Exhibition of the Society of British Artists was opened to the public on Monday the 25th of March. The Society is now "of age;" and we are rejoiced to perceive indications of a resolve to act upon the principle of "the great Disciple"—the Saint who was himself a painter—

"When I was a child I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things."

The present Exhibition is, taken altogether, the most satisfactory one we have ever visited within the walls of the Gallery in Suffolk-street; it is far more "even" than usual in its character; the members are many of them greatly improved; and there is much less evidence than we have noticed, heretofore, of injustice or want of generosity towards artists who are not members. To be sure their contributions are not numerous; but the few that have been sent are fairly placed. The Exhibition contains no very startling work—nothing that will be the "observed of all observers;" but for this we are more than compensated by the general merit of the collection as a whole. Those who seek for blots will, undoubtedly, find many; if they gaze only upon the rank just above "the line," where have been hung the productions of inferior members, or look only upon "the portraits," will leave the rooms with a belief in the utter unworthiness of the Society; but, on the other hand, those who desire to judge fairly, if not generously, will find wherewith to be content.

The number of works this year exhibited is 774; of which 28 are in sculpture—the contributions chiefly of W. C. Marshall and R. C. Lucas, sculptors of high and acknowledged ability. There are also four models in clay by B. Sangiovanni, of very great merit indeed: one is of 'Greeks of Albania,' a most beautiful production; the other three are of dogs, so accurately copied as to be absolutely perfect transcripts of nature.*

At so late a period of the month, when our arrangements for publication are nearly completed, it is impossible for us to criticise the contents of the Exhibition at much length. We must content ourselves, indeed, with noticing only the leading works, and these briefly.

No. 15. . . . J. Holland. This picture looks like a veritable view, but the artist has not dignified his picture with a title. We are to understand, from an accompanying stanza from "Childe Harold," that it is Lake Leman, looking from the shore, of which we have before us its utmost expanse, closed in by distant mountains. The repose of the scene is admirably supported, but the colour is everywhere too flat.

No. 16. 'Rizpah, protecting the dead bodies of the Sons of Saul,' C. H. Lear. This artist has so far dared to think for himself as to take a scriptural subject not upon the common stock list. The conception of the subject is certainly powerful; there are faults of execution, but so happy are we to meet with independence of selection, that we merge all minor considerations in lauding that spirit of research which does honour to the painter, and assists to relieve the public eye of sickening monotony.

No. 27. 'The Revoke,' T. Clater. A pithy essay upon whist, dated back the greater part of a century: the revoke is fiercely defended by a withered and yellow maiden of sixty, and as resolutely maintained by her younger opponent. The picture is a pungent satire sustained in its gravity undiminished by any tendency to farce. The pictures of this artist are this year of even higher merit than usual. In No. 151, 'Popping the Question,' there are passages too broadly resembling Wilkie, but the female figure is an exquisite study and beyond the circumstances which surround her. No. 246. 'The Fisherman's Family,' three figures upon the beach, are solidly and effectively painted. The candlelight effects of this artist are highly successful; upon this occasion he exhibits two—'St. Valentine's Eve,' and 'Sold Out,'—both of which fully sustain his reputation.

No. 40. 'Oakford Bridge, Devon,' J. W. Allen. A characteristic piece of English scenery; a brook winds from a distance to the immediate foreground, closed in by banks redundant with the rich foliage of summer, broken into masses which alternately relieve each other. It is a masterly work—the best work of the artist.

No. 45. 'The Cadgers,' J. Zeitter. Tinkers, or what you will, as dwellers by the wayside under the cold blessing of the open sky. This artist excels in portraiture of eminent vagabondism.

No. 46. 'Higglers,' W. Shayer. The "higglers" are retailers of fish, grouped, painted, and circumstanced in a manner which must be familiar to every one who may have seen only a few of the productions of this artist. We are glad to perceive, in another place, something of a cooler, greener character than these red and brown groups of "higglers," which have now become something worse than even painting by heart.

No. 51. 'Furze-cutter,' S. R. Percy. A picture worthy of a better place than the dishonourable elevation to which it has been raised—may we not say *by its own merits?* It is a wooded landscape made out (as appears from the distance at which we see it) with much propriety.

No. 60. 'In the Basse Ville, Calais,' J. B. Pyne. A sketch from the bank of a water-cut running through that part of the town, in which great interest is given to the components in their respective relations, showing the value bestowed upon very ordinary objects by judicious treatment.

No. 61. 'The Mother,' A. J. Woolmer. A small and sketchy, but highly effective picture, with less of the mannerism which too frequently impairs the works of this painter, who usually exhibits more of genius than of judgment.

No. 62. 'Ducks,' J. F. Herring. We must say of this picture, that the artist has succeeded admirably in forcing his poultry upon the eye, by an arrangement which has given the birds the utmost importance they could enjoy in a picture. They are feathery, substantial, and life-like; and we cannot speak more highly of the effect of the painter than by saying they are noisy neighbours.

No. 70. 'Cupid pretending to be Ill.' J. P. Davis. A well-painted and ingeniously-conceived picture; full of point and character; and a clever introduction of quaint humour.

No. 75. 'On the Coast of Forfarshire, near Auchmithie,' J. Wilson. One of those descriptive marine subjects in which this painter so much excels. We have a view of a coast alternately rocky and sandy, towards which a black squall is coming off the sea; one or two vessels are dimly seen beating off in the sable cloud that has settled on the ocean, while all the small craft are making for the shore. Notwithstanding the looseness of this artist's manner, there is about his picture a sort of "list ye landsmen"-character which cannot fail to attract admiration. It is a master's work.

No. 76. 'Bidstone Quarries, Cheshire,' J. W. Allen. In character very like nature, but we doubt whether the back of rock which forms the principal object be as red as we find it here.

No. 78. 'Rustic Civility,' H. J. Boddington. A green lane overshaded with trees, painted with constant reference to nature—that is to say, in those nearest the spectator: for in the distant masses of foliage there is no evidence of care; indeed it would seem that the near trees have been carefully studied, and the distance left to chance.

No. 79. 'Upnor Castle, on the Medway,' J. B. Pyne. The charm of this picture is the water and the misty distance, both of which are painted with the happiest results. In the foreground is a mass of stubborn angular objects, which have been made by the nicest skill to contribute to the effect of the picture.

No. 94. 'Hack Fall, Yorkshire,' J. C. Bentley. A landscape of high merit; with a group of children in the foreground, skilfully and very happily introduced.

No. 85. 'Waiting for the Ferry,' H. Lancaster. An excellent landscape, exhibiting much power and considerable taste.

* We have more than once had occasion to direct attention to the studio of this artist, in Nassau-street, and we believe not altogether without effect. We rejoice to find that examples of his genius have been placed where they can be seen and appreciated. He is an Italian gentleman, who has been compelled by circumstances to adopt as "a business" the occupation which he long followed as an accomplishment. Unfortunately for his success, the distinction will not be at once perceived between a work moulded by the hands—requiring mind, care, and time—and a mere plaster cast of a similar object. The difference in price between the two is consequently so great as at first to startle an admirer. The one, however, is to the other precisely as a painting by a master hand is to a base copy.

No. 86. 'The Ruined Castle—Evening,' A. Montague. This picture exhibits power and perception, but we would earnestly caution the artist against *imitation*. We know precisely what is intended by the manner in which the trees are drawn; but they are not after nature, as is sufficiently evident from their construction.

No. 97. 'Portrait of the late Mrs. Fairlie,' H. Hall. Altogether most gracefully treated—in the expression there is much feminine sweetness, and infinite purity in the unaffected colour.

No. 102. 'Hydrobibists,' J. F. Herring. The antipathetic mixture of Greek and Latin in this title is too profound for us: the picture is worthy of a better, being composed of three admirably-painted horses, which have come to drink at a shallow brook. These are portraits of horses, felicitously treated as a picture, great attention having been given to the landscape part of the composition.

No. 103. 'Near Barton, Yorkshire,' J. Peel. A small unpretending work, giving promise of much higher achievements.

No. 114. 'Brockley,' C. Josi. A portrait of a horse, painted with remarkably high finish, yet with exceeding accuracy. An episode introduces a goat and a dog: both are treated with marvellous care. No. 218, 'Boy and Mare,' by this artist, is also a work of great merit.

No. 117. 'The Sons of Jacob bringing the blood-stained Garment of Joseph to their Father,' F. Y. Hurlstone. A large picture composed of life-sized half-lengths. It is distinctly a better work than many of the larger productions exhibited of late by this artist, with respect to the sudden change observable in whose style of subject and composition we cannot express ourselves by any means favourably. He has here, in legal phrase, "made out his case."

No. 119. 'Scene near Naples,' H. Johnston. A small picture, crude in management, but with some pretensions to brilliancy. The spirit of the subject is the eternal *dolce far niente*, which extends even to the idle atmosphere of Naples.

No. 125. 'Passage-boat on the Danube—Hungarian,' J. Zeitter. The unwieldy and deeply-laden boat is the principal object in the composition, the life of which consists of the picturesque and party-coloured voyagers. The subject is most ably dealt with, and we have to remark of the figures of this artist that he gives them all an aspect so singularly wild that they are persons whose society we should by no means covet. This is among the best productions we have of late seen by the same good hand.

No. 128. 'Salanche, on the River Arve, Savoy,' J. M. Richardson, jun. An excellent and effective landscape; good in composition, or rather in selection; and executed with the skill of a master.

No. 136. 'An English Landscape,' A. Montague.' This artist does not succeed so well with large compositions as with smaller ones. The present picture has evidently been painted under considerable embarrassment. It is unfortunately spotted with shadows which do not graduate with distance, but fall hard upon the foreground, and not less so in remoter parts.

No. 166. 'The City of Durham, with the Castle and Towers of the Cathedral,' T. M. Richardson, sen. A most perfect representation of the place, being the often-painted view from below Framwell-gate Bridge. The work has been treated in a masterly manner, and sustains the established reputation of the painter.

No. 181. 'Bealach-mam-bo,' by the same excellent painter, is an effective and impressive example of Highland scenery.

No. 167. 'The Castle of Indolence,' A. J. Woolmer. This picture exhibits great power of conception; but the idea is carried out with extravagance and affectation; and we cannot help saying, in imitation of a mannerism too marked to be mistaken. We see sufficiently in the tone of the composition that there prevails—

"A listless climate made where, sooth to say,
No living wight could work, ne cared e'en for play;"

but the artist has been too much busied with tinsel effect to bestow sufficient care upon that necessary distinct accentuation which identifies the spirit of the painter with that of the writer. One or two passages which immediately present themselves remind us most forcibly of a very celebrated production of Hogarth: these listless bodies look as if overcome by something more effectively prostrating than mere indolence. We could (had we space) offer many reasonable objections to some of the details. What we would mainly observe, however, is, that the artist is sufficiently well endowed to lay aside imitation, and to seek in character that for which he now relies so much upon colour.

No. 112. 'An Old Tar doing Penance for his Devotion to Jolly Bacchus,' H. J. Pidding. We see here, assembled under the colonnade at Greenwich Hospital, a group of old sailors whom we may presume to be all portraits, so like are they the old men-of-war's men we see sunning themselves on benches at the various doors of their splendid home. There is nothing of penance in any face present; we must explain this by saying that offenders under the ban of inebriety wear a yellow coat with red sleeves. The "heroes" are admirably characteristic. To the group are added two female figures which had better been omitted.

No. 185. 'Solitude,' W. Shayer. This is unquestionably the best picture we have of late years seen by this artist. There is no reason why it should be called "Solitude," being a bushy rock in a winding stream, where some cows have come to drink.

No. 186. 'She gave me a blink of her bonny black ee,' J. P. Phillip. A rustic female figure, drawn with much decision, and circumstanced in a manner to give great force to the figure, which is one of the best in the Exhibition.

No. 188. 'An English Pastoral,' J. Wilson, jun. The largest work lately exhibited by this artist, and composed of materials always attractive—a group of trees in the foreground, before which are some cows, with other circumstances appropriately disposed.

No. 202. 'Fishing-boats going into Burlington Quay,' A. Clint. This artist exhibits this year works of a character differing from the brilliant little coast scenes, for which he was, a year or two back, distinguished. These were beautiful effects not overdone with circumstance. In allusion to his present pictures we must reverse the observation: they are overdone with objects and wanting in effect. There appears to be a stiff breeze blowing off the sea, but the water is comparatively placid; let us also observe that in whipping it up into the little fretting excitement that does prevail all transparency has been lost, nevertheless the work possesses very high merit.

No. 210. 'Love's Trials,' E. Prentis. A touching story, told in six compartments: beginning with the misery incident upon the lover's having "listed," and ending with the return to love and glory. It is a capital work; but less original in character and treatment than former pictures by this excellent artist.

No. 223. 'An Antwerp Fruit Girl,' G. Stevens. A work of very great labour, as presenting an abundance of various kinds of fruit, painted with infinite patience and skill in close imitation of nature. The freshness of the fruit is perfectly expressed, and the whole of the models have been most carefully selected.

No. 230. 'East Cliff, Hastings—Hazy Morning,' A. Clint. Extremely simple in composition, the value lying in the effect, which is very like nature.

No. 231. 'The Church of St. Maclou, Rouen,' E. Hassell. An excellent work—one of the best of its class.

No. 235. 'The Stream of Pleasure,' J. Tennant. Among other changes to be regretted is the transition in the style of this artist from substantive sweetness and beauty to imaginative feebleness. We find, in bad taste, some lines appended to the title, from a "MS. Poem." The composition is one of those *extravanganze* in Art by which we are occasionally startled into question of the possibility of the coincidences. The artist is fond of colour, but he has hitherto adopted it in deference to Nature; now he uses it in defiance of her. It was impossible, however, for a painter so excellent to have lost all his high qualities of mind and hand. There are passages in this picture altogether worthy of him.

## SOUTH-EAST ROOM.

No. 258. 'Interior of a Cowhouse,' J. F. Herring. This is precisely what it professes to be, and painted with care which has been productive of the happiest results—a veritable cow-house, evidently studied from an actual locality. The cows are round and substantial, and in the foreground there are some fowls drawn with the nicest skill.

No. 264. 'Scheveling, on the Coast of Holland,' J. Wilson. A favourite resort of English coast-scene painters. There is more light in this work than in any we have seen by this artist, who seems, by nature and habit, to be the very stormy petrel of the Art. There is a filmy haze floating in the air, and the water is shallow, clear, and closed in by a low shore. The materials are sufficiently meagre, and in less skilful hands would have been altogether impracticable.

No. 267. 'The Forsaken,' C. Dukes. A girl is here seated, grieving over the contents of a letter which she holds in her hand. The figure is a successful study, and the accessaries worked up to a high finish, and in a tone diminishing the importance of the principal object. The picture is, however, on the whole, of considerable merit.

No. 270. 'Scarborough, from the South Sands,' J. B. Pyne. In sweetness and brilliancy this picture has never been excelled by any of its class. The light of the declining sun falls with the utmost softness and harmony on the high back of land which overhangs the town. The sand and tranquil sea are painted with fine feeling and extreme purity. This, in short, is the most charming production in its way we have seen by this distinguished painter.

No. 301. This little picture is called 'The Pedlar,' and said to be by T. Clater, but we presume by some error in the printing of the catalogue. The subject is a negro in the desert, armed with a buckler and one or two lances. The figure is characteristic, and stands well out on the canvas.

No. 318. 'Scene from Byron's "Manfred,"' A. J. Woolmer. It is that in which is described the appearance of the witch of the Alps amid the prismatic rays of the torrent; but we apprehend that, in rendering the figure so definite and palpable, the artist has fallen into error. The substance of the picture is, in fact, the mountain gorge, which the artist has succeeded in investing with a high degree of mysticism: the supernatural being, therefore, the aim—everything is made supernatural—rocks, trees—the entire aspect, in short, of the composition.

No. 330. 'Lovers' Quarrels,' A. Elmore. A small picture presenting two Italian lovers, drawn at half-length. The suitor looks much concerned, and the girl throws back her head in resolute dudgeon, at the same time about to draw from her bosom his miniature, no longer worthy of a place there. There are a freshness and a firmness about the picture which must be universally admired, and the anecdote is most spiritedly told. It is, indeed, a very beautiful little picture.

No. 340. 'Highland Harvest Time,' A. Montague. According to this picture, the harvest time in the Highlands is merely the gathering in of the heather; and so strangers would be led to suppose. The picture, however, is well painted, and without affectation.

## SOUTH-WEST ROOM.

No. 382. 'Horses Going to the Fair,' R. B. Davis. In order to show such a string of horses as we often see going to market, the artist has chosen a method of exhibiting them which has a singular effect. They are represented turning an angle in the road, which winds up an acclivity. The purposes of the artist are sufficiently plain.

No. 395. 'The Treacle Riot,' W. Kidd. A girl holds a pot of treacle, while a boy blinds her with one hand and dips a finger of the other into the pot. The taste for this class of subject is happily diminishing.

No. 400. 'Recollections of the Floating Harbour at Bristol,' J. B. Pyne. A small picture, but one of the most luminous we have ever seen. It shows the course of a river, whereon is gliding a boat apparently heavily laden, which, contrasting substantially with the "saffron light" of the declining sun, clears up the whole into a scene of the utmost natural brilliancy. To this, No. 396, 'Evening,' forms an admirable pendant, although somewhat different in the character of its composition.

No. 427. 'The Orphan,' C. Baxter. A small

life-sized head and bust of a child, in whose features is written with pathetic eloquence the melancholy story of her bereavements. It is extremely difficult to deal with such a subject successfully, but the artist has acquitted himself in a manner to produce a work of the most touching sentiment.

No. 458. 'Maggie Lauder,' A. JOHNSTON. This picture has been in the hands of the engraver, but we are not aware that it has been before exhibited. It exhibits the piper "blawin up his chanter," and Maggie dancing—not either to the piper or herself, but to the spectator; and this is the great error of the picture. The figure of the piper is admirable, and bears out precisely the spirit of the song; but Maggie is by no means the person to proffer the pithy reply she made when he "spier'd her what they ca'd her."

No. 459. 'The Settlement of the Corn Laws,' H. J. PIDDING. A group of operative agriculturists fiercely debating the question in a country tavern. There is much earnestness thrown into many of the impersonations, but the colour of the whole is extremely muddy.

No. 465. 'Welsh Scenery—The Accident,' H. M. ANTHONY. Although this picture is extremely well painted, there is nothing in it of the character of "Welsh scenery:" it is a view of a country perfectly flat, and "the accident" has happened to a waggon, the only prominent object in the picture.

No. 469. 'Imogene entering the Cave,' C. DUKES. The subject is treated with much probability and a good natural effect.

No. 479. 'Lee Shore,' H. LANCASTER. The work is executed in a solid and substantial manner; but it is by no means "a lee shore," for the wind is blowing off the land, if we are to be guided by the vanes of the boats.

No. 491. 'Corydon,' T. MOGFORD. A well-painted study of a boy-model, but with no reference whatever to Corydon.

No. 496. 'Anne Page and Slender,' C. DUKES. There is much good work in the picture, but Slender is an unquestionable failure; he is, moreover, very imperfectly drawn.

No. 503. 'Lunch—the First of September,' R. HUSKINSON. A sportsman, who has apparently fallen asleep, overcome by fatigue and the heat of the day. The incident is ably described.

No. 532. 'Landscape—Guston, Kent,' J. PEEL. There is in this production much truth and force of that kind which nature alone can supply. It has been carefully studied, and with the best results.

No. 544. 'Piazza Signori, Verona,' J. HOLLAND. Powerfully painted, and so unaffectedly that we may readily conceive a just representation of the place.

No. 583. 'The Cottar's Saturday Night,' A. JOHNSTON. This is a sketch in the usually finished manner of this artist. In its extreme earnestness and impressive simplicity it approaches the spirit in which the poem is written. It looks as if it had been painted some time, and has the appearance of being for a larger picture.

No. 604. 'A Summer's Day—Banks of the Thames,' H. M. ANTHONY. A picture of high merit, executed with much originality and decision of manner. The materials are extremely simple—a group of tall trees occupy nearly the entire canvas; but the artist has closely studied nature; hence the pleasing effect of his picture.

In the WATER-COLOUR ROOM there are several excellent examples. The limited space we are enabled to devote to the SOCIETY is, however, exhausted. Over the chimneypiece in this room is a drawing of fruit, by V. BARTHOLOMEW, a most wonderfully accurate copy of realities; and near it is a miniature of the painter by his accomplished wife. Among the landscapes is one of 'Port Hoogan, North Wales,' by W. EVANS, treated in a manner remarkably free and effective.

We regret to perceive, on again glancing over the catalogue, how many excellent works we have left unnoticed. They are scarcely sufficient in number and importance, however, to justify a return to the subject. We repeat our conviction that the Exhibition of the Society of British Artists is more than usually satisfactory.

## VARIETIES.

THE ROYAL ACADEMY.—The "Hangers" this year are, we understand, Messrs. Leslie and Stanfield, and Sir William Ross; three gentlemen who are highly respected and personally esteemed by their professional brethren, the younger men especially, and in whom the utmost confidence will be placed. Artists will bear in mind that the days for sending in their works are the 8th and 9th of April. It is especially necessary that we should give this announcement, for the Secretary has not been generous enough to send us the advertisement to that effect, which he has sent elsewhere,—(to us it was "refused"),—knowing no doubt that the fact was too important to our readers not to receive publicity *gratis*; and that, consequently, a draught of seven shillings upon the exhausted exchequer of the Royal Academy was needless. His object has been answered. We not only publish the substance, but, elsewhere, a literal copy of the advertisement—extracted word for word from the columns of a contemporary—who seldom says aught that is not evil of the Royal Academy and its members.

THE BRITISH INSTITUTION.—Our observations, last month, have attracted attention in quarters from whence only a remedy of existing evils can be derived; and we feel ourselves, even now, justified in stating that artists will not be again injured and insulted, as they have been, in the name, and apparently by the sanction, of noblemen and gentlemen, against whom it would be impossible even to insinuate any charge but that of neglect. We cannot, at the present moment, do more than intimate that proceedings are in progress to supply sufficient space for the just and proper exhibition of all works of merit that may be sent to the Institution. We hope, ere long, to be enabled to announce the appointment of "a Curator" in every way qualified to discharge the duties of so important an office—one who, although an accomplished artist, has rarely been an exhibitor; who is not only a sound critic, but whose *just* character no one will impugn: one, moreover, who will acknowledge and feel his responsibility not alone to the Directors, but to the artists and the public.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The decision of the Council with regard to the designs sent in competition for the Soane (silver) medallion of the Institute has been confirmed. It announced that the bestowal of the premium was not recommended in consequence of the want of attention on the part of the several artists to the programme of the Institute. Satisfactory as were the drawings, this adoption of the report deserves approbation, as showing the intention of the Society to act with good faith, and as setting an example to other bodies, whose rewards in some instances have been obtained with too great facility.

CARLTON CLUB.—The Carlton Club have resolved to invite a competition of architects by offering premiums of £200 for the best and £100 for the second best plan for the intended club-house in Pall-mall.

ARTISTS' BENEVOLENT FUND.—The annual meeting has been held to receive the report and appoint the officers. The report stated that the Institution still continued to receive the support of the Queen, and announced a liberal contribution from the Directors of the British Institution, in addition to former liberal contributions. The number of widows receiving the relief of the Society up to 1844 was thirty-four, and the number of orphans twenty-four. The gratuities given to the former amount to £20 per annum, and to the latter £5 per annum; proper representations from members as to their worthiness of receiving the same being the criterion by which they are judged. The account of income and expenditure for the past year was then read. The income had been £1518 3s. 1d., in which was included £93 5s. annual subscriptions, £621 14s. donations, and £561 13s. 4d. dividends on £19,000 Three per Cent. Reduced Stock. The disbursements had been nearly £1409, leaving a balance in the hands of the treasurer of £109 17s. 9d. The gratuities to widows in the latter accounts amounted to £620 7s. 8d., and to orphans £128 6s. The committee and the other officers of the Society were re-elected.

THE ARTISTS' GENERAL BENEVOLENT FUND.—The annual dinner, on the 30th of March, was held too late in the month for us to be enabled to do more than refer to it.

THE LATE MR. G. M. KEMP.—It is our painful duty to announce the death of this distinguished architect, under peculiarly melancholy circumstances. The sad event is thus recorded in an Edinburgh newspaper:—"Yesterday forenoon, the 18th of March, the body of Mr. Kemp, architect for the Scott monument, who had been missing for some days previously, was found in the canal. It appears that Mr. Kemp, about eight o'clock in the evening of Wednesday the 6th March, for the purpose of making inquiries about some peculiar stones expected from the quarry, had called at the office of Mr. Lind, the contractor for the monument; after which, it is conjectured, he had taken the road along the canal bank on his way home to Morningside. At a very dangerous point, near Lochrin Distillery, the deceased had, owing to the darkness of the night, and the dangerous nature of the spot in question, unfortunately met his death." On the 22nd his remains were followed to the grave by above 400 mourners. We hope to obtain some particulars of his life for our next publication.

WINTERHALTER'S PORTRAITS OF THE QUEEN AND PRINCE.—We some time ago referred to difficulties in the way of engraving these portraits. It is our duty to state that they have been removed; and that MM. Louis and Foster are now occupied in producing them. Although we cannot concede the principle that, while we have many admirable line-engravers, little employed, it was either necessary, wise, or just to consign them to the care of French artists, there can be no doubt that we shall obtain two exquisitely-engraved works from the burin of two of the most accomplished artists of the Continent. That Mr. Puckle, the publisher, will find them "answer" his purpose there can be as little question.

THE SUPPLY OF LIME to artists intending to prepare frescoes for the Exhibition, in June, under the auspices of the Royal Commission, has been increased from six pounds to sixty pounds, which may be procured in the manner adverted to in our last number. It may be well to observe that, although in the advertisement issued by the Royal Commission, dated July 28, 1843, artists are "*requested*" to signify, on or before the 15th of March, 1844, their intention to contribute, they are not "*required*" to do so. That day is now past; but artists will not, therefore, be excluded from competition if they have forgotten or neglected to do that which it would have been better to have done.

PANORAMA OF HONG-KONG.—Mr. Burford has opened one of the most interesting panoramas he has ever exhibited. At the present time it cannot fail to be highly attractive. Our invitation to examine it was too late to be available for this month.

MRS. PARKES, of Golden-square, has issued a prospectus of a plan for disposing of the stock of pictures, prints, &c., being the collection of the late Mr. Bowyer. She has given to it the somewhat impracticable name of the "Heptaphræmion;" meaning, thereby, that every "*seventh*" ticket will turn out a *prize*. The mode of distribution in some respects resembles that of the Art-Union. The nature of the collection is well known. It contains several rare and valuable prints. The scheme for its disposal is clear, fair, and open—and that is as much as we, at present, venture to say upon the subject.

THE GOVERNESSES' INSTITUTION. — We direct attention to a long advertisement which appears in our pages to-day, giving the details of one of the most valuable and necessary charities that has ever been introduced into the Metropolis. The advertisement (which, we trust, will be attentively perused by all our readers,) so fully describes the plan, that this month we do no more than refer to it—postponing our review of the subject to our next.

THE LATE MR. LOUDON.—The subscription for purchasing copies of the works of this eminent gentleman progresses "famously." It has not, however, yet reached a point at which the advantage to his widow and child will commence, the huge debt to the printer not having been yet fully "paid off."

"BARONIAL HALLS."—We take the liberty of stating to some of our provincial artist friends that they would confer a weighty obligation on S. C. Hall, F.S.A., the editor of this work, by directing his attention to some of the provincial mansions or picturesque edifices that may exist in their several localities.

HOSPITAL FOR CONSUMPTION AND DISEASES OF THE CHEST.—An advertisement, referring to this admirable institution, will be found in one of our advertising columns. Our space this month will not permit us to describe it as it deserves. It is, however, a "charity," in the best and truest sense of the term, and one which, unhappily, interests too many persons to whom our journal is more especially addressed. We shall, therefore, next month, enter into the subject at some length.

## REVIEWS.

VIRGIN WITH THE PASSION FLOWER. Painted by Lady M. ALFORD. Engraved by A. BRIDOUX. Publishers, COLNAGHI and Co., Pall Mall East. (Published for the benefit of the Northampton General Infirmary.)

We have never been called upon to notice a publication from which we derive more unmingled pleasure than from this—the production of an accomplished lady, the daughter of a "most noble" lord, whose honours are derived scarcely so much from his high rank as from the distinguished position he occupies in literature and in science. The Marquis of Northampton is President of the Royal Society;—and it is known that not only the men of letters and the scientific "professors," but the artists of his country accord to him the esteem and respect, which arises less from condescending courtesies and services received than from harmony of sentiment and similarity of pursuits. Unhappily, far too many of our British nobility forget that they may elevate the intellectual character by acknowledging its importance and respecting its position. The Marquis of Northampton, as President of the Royal Society, has not been content with a mere lending to it the sanction of his name, considering he has done all that is required of him by appearing in print as the chief officer of a learned body. His "evenings" are events in the lives of artists, men of letters and of science,—and the men of "title," who think, as he thinks, that it is no dishonour to nobility to be associated with them. Those who feel their positions dignified by his gracious attentions would be ungrateful to neglect opportunities of recording their grateful sense of services as well as courtesies received at his hands.

The print under notice is engraved by a French artist from the painting of one of the accomplished daughters of the noble lord. It is a very beautiful work, and would do no discredit to the chiefest of our British painters. The features are delicately traced, but with more intellectual strength than artists usually give to those of the Virgin, whom they too frequently picture as sweetly insipid, without any evidence of mind. The Virgin sits beneath a simple arch, one hand sustaining "the Babe," the other holding the passion flower—"emblem divine." The draperies are broadly and firmly painted,—indeed, in all respects, the picture affords proof that much more than mere "amateur skill" is the advantage of the fair painter. The *feeling* is just, natural, and true; and as a publication in ordinary course, it would assuredly "do." As the production of a finely-constructed mind, matured by a sound knowledge of Art, it is an acquisition, not only to "noble" collections, but to those of all, however humble, who can appreciate excellence, to say nothing of the holy purpose for which it is issued,—to serve and promote the cause of charity.

FIELD-MARSHAL, ARTHUR DUKE OF WELLINGTON. Painted by WILLIAM SALTER. Engraved by W. GREATBACH. Publishers, WELSH and GWYNNE.

This is a very brilliant and effective line engraving of the Duke, standing under, we presume, one of the archways of Old Windsor, through which a wide expanse of country is seen. It is a decidedly good likeness, and more, a pleasant likeness; preserving, not only the leading characteristics of the features, but retaining indications of that intellectual greatness which gave the great soldier to eternal fame. The figure is full length,—and is remarkably well introduced into the picture, the centre of which it occupies,—standing bareheaded, with "hat in hand," a short cloak loosely thrown over the left shoulder, and the regimentals fully displayed. The portrait is one of the most successful achievements of an artist who has obtained an extensive and merited reputation in a very difficult branch of his profession—the portraiture of soldiers. No painter of our time has, indeed, been so fortunate in studying military costume, or so happy in rendering justice to the officers of our army. Mr. Salter has obtained a valuable auxiliary in Mr. Greatbach; his engraving is in admirable keeping with the free and open style of the picture,—not too elaborately wrought, but in the easy manner of a master.

SCRAPS OF NATURE, a Series of ETCHINGS. By ROBERT BRANDARD. Publisher, J. HOGARTH.

When reviewing the beautiful volume of the Etching Club—a work which so happily associates the artist with the man of letters—we had no idea that we should be so soon called upon to notice another "Book of Etchings," by an English artist. Here is one, however, worthy to the full of being placed beside that to which we have referred so recently. It consists of seventeen subjects—"Scraps of Nature" (there is no mistaking that)—gathered chiefly among the wealds of Kent, or along the Kentish coast. They are exceedingly delicate and beautiful, yet manifesting all artistic freedom; and conferring high honour upon the artist, whose reputation as an engraver has been long established. We regret that we cannot this month devote to it larger space.

RAFFAELLE AND THE FORNARINA. Painted by Sir A. W. CALLCOTT, R.A. Engraved by L. STOCKS. (The Print of the Art-Union of London).

This is unquestionably the most satisfactory print that has yet been issued by the Society. It was a good choice; it is not of so unwisely large a size as some of its predecessors; and the subject is one that every person can comprehend and feel. The story is most prettily told. The "divine" painter has been sketching the semblance of his lady-love on the terrace of a fair garden; he pauses a moment from his pleasant task, to look into the face, whose loveliness he aims to picture; she, seeming unconscious of his worship all the while, busies herself in peering into the closed petals of a rose. We scarcely think the picture has received full justice from Mr. Stocks; there appears to be indications of slovenly haste about some portions of the engraving, the draperies especially; this looks too like indifference in sustaining a reputation, making but not made. We confess we expected a work of higher merit, considering the fortunate chance which may not happen more than once in an artist's life; for he was allowed ample time and a liberal sum for the performance. We speak only with reference to what we had expected at his hands. The print is, undoubtedly, one of great merit, and cannot fail to become popular. We repeat, the selection of so universally agreeable and intelligent a subject is to the honour of the Society.

## TO SUBSCRIBERS AND CORRESPONDENTS.

It may be well to advertise our subscribers of the fact, that we have received notice of an action for libel on the part of "Mr. Morris," an itinerant picture-dealer, who vends his manufactured articles in the provinces. If we had not been supplied with unquestionable *proof* that this person was pursuing a disreputable and dishonest trade, we should not have incurred the responsibility necessarily attendant on the duty of exposing him. As it is, we shall "JUSTIFY" our act—we are quite sure—to the satisfaction of the public and a jury. Mr. Morris is not the only travelling cheat who dupes the unwary. But, unfortunately, we have never been able to procure evidence, until now, upon which to ensure conviction. Among the merchants and traders of the manufacturing towns, it is inconceivable the number who have been taken in. Often, when the imposition has been discovered, it is found that the impostor is not worth the trouble of prosecuting; but, far more frequently, the owners of the base pictures are either content to put up with the loss they have sustained, or remain in ignorance of the fact that the article is in value about as many farthings as have been paid for it in pounds. We have no design to rush thoughtlessly into the fangs of the law; but we shall fearlessly discharge the duty of exposing a rogue whenever we can obtain sufficient proof to convince us that he is one. We have no fear of the result, when this "Mr. Morris" states his case to twelve "good men and true," and we are heard in our defence.

The three numbers of the ART-UNION—for January, February, and March—of the present year, are nearly "out of print." Of the January number there are few left. Those who desire to preserve complete volumes will do well, therefore, to lose no time in procuring copies.

The present number contains *four extra pages*. We have, therefore, considered ourselves justified in inserting a larger number of advertisements than usual.

We have received so many requests that the ART-UNION may be enclosed in a WRAPPER, that we have considered it our duty so to issue it in future.

Our object being to circulate, as far as possible, any models that may suggest improvements in manufactures, we shall gladly supply to any provincial newspaper (free of all expense) stereotypes of such woodcuts as may appear from time to time in our columns, and which editors may desire to transfer to theirs.

The next number of the ART-UNION will contain one of the very famous and beautiful prints from "THE HOLY LAND," the drawings by David Roberts, lithographed by Louis Haghe, which the kindness of the publisher has placed at our disposal. The number will also contain two engravings of the Walhalla of Munich, and an engraving of the celebrated statue of Schwanthaler of the 'Genius of Bavaria;' an engraving of Horace Vernet's 'School of Raffaelle,' and a series of woodcuts to illustrate an article on the Potteries.

We have received several drawings from amateurs suggestive of improvements in manufactured articles. Some of them are exceedingly beautiful and good, and may be readily made available. We shall gladly communicate these to manufacturers who may be anxious to examine them.

The Prize Essay advertised for by the Artists' Institute in the ART-UNION of August last, is "in course of reading."

NOMENCLATURE OF PICTORIAL ART.—*Admirer:* The subjects of varnishes and varnishing will come under consideration in the article on "Vehicles." In the meantime, varnish may be applied to works executed in poppy-oil with less safety than to those in which any of the other oils in general use may have been used. Poppy-oil, possessing a greater proportion of oleine than the others, dries very slowly, and never, perhaps, hardens in this climate so completely as does the linseed, which is the best of the uncompounded vehicles, and bears dilution with turpentine to a very great extent.—*Inquirer:* An answer would take up more room than could be spared in notices to correspondents. If "Inquirer" will furnish Mr. Pyne with an address, fictitious or otherwise, Mr. P. will be happy to devote to him a private letter on the subject of his request.

We are compelled to postpone the publication of various articles, "in type."

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There, whilst he sobs his panting heart to rest,
Nor hound nor hunter shall his lair molest."

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26, Haymarket, April 1.

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